

# MV-8800

## *PRODUCTION STUDIO*

---

### Owner's Manual

---





Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's Manual; p. 2), "USING THE UNIT SAFELY" (Owner's Manual; p. 4–5), and "IMPORTANT NOTES" (Owner's Manual; p. 6–7). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, the Owner's Manual, Screen Guide, and Appendices should be read in its entirety. These manuals should be saved and kept on hand as a convenient reference.

Copyright © 2006 ROLAND CORPORATION

All rights reserved. No part of this publication may be reproduced in any form without the written permission of ROLAND CORPORATION.

Roland International Web Site: <http://www.Roland.com>

**WARNING:** To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

	<b>CAUTION</b> RISK OF ELECTRIC SHOCK DO NOT OPEN	
<b>ATTENTION:</b> RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR		
<b>CAUTION:</b> TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.		



The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

## INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

# IMPORTANT SAFETY INSTRUCTIONS SAVE THESE INSTRUCTIONS

**WARNING** - When using electric products, basic precautions should always be followed, including the following:


1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

**For the U.K.**

**WARNING:** THIS APPARATUS MUST BE EARTHED

**IMPORTANT:** THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.  
GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol  or coloured GREEN or GREEN-AND-YELLOW.

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

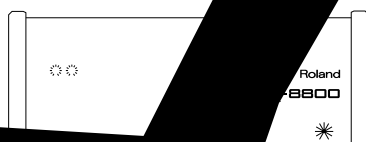
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

# Checking the included items

The MV-8800 package contains the following items.

If any of the included items are missing, please contact a “Roland Service Center” or an “authorized Roland distributor” as listed on the “Information” (p. 338).

## □ MV-8800






# USING THE UNIT SAFELY

## INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠ WARNING and ⚠ CAUTION Notices







<b>⚠ WARNING</b>	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
<b>⚠ CAUTION</b>	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols







	The ⚠ symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⚡ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

### ALWAYS OBSERVE THE FOLLOWING

#### ⚠ WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 
- Connect mains plug of this model to a mains socket outlet with a protective earthing connection. 
- Do not open or perform any internal modifications on the unit. (The only exception would be where this manual provides specific instructions which should be followed in order to put in place user-installable options; see p. 323–324, p. 325–326.) 
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 
- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are 
  - Damp (e.g., baths, washrooms, on wet floors); or are 
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.









#### ⚠ WARNING

- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. 
- The unit should be connected to a power supply only of the type described in the operating instructions, or as marked on the rear side of unit. 
- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device. 
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards! 
- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. 
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. 














## USING THE UNIT SAFELY

### WARNING

- Immediately turn the power off, remove the power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - Objects have fallen into, or liquid has been spilled onto the unit; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The unit does not appear to operate normally or exhibits a marked change in performance.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.
 
- Protect the unit from strong impact. (Do not drop it!)
 
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.
 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.
 
- Always turn the unit off and unplug the power cord before attempting installation of the circuit board (DIMM; p. 324, p. 326).
 
- DO NOT play a CD-ROM disc on a conventional audio CD player. The resulting sound may be of a level that could cause permanent hearing loss. Damage to speakers or other system components may result.
 
- Do not put anything that contains water (e.g., flower vases) on this unit. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.
 

### CAUTION

- The unit should be located so that its location or position does not interfere with its proper ventilation.
 
- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.
 
- At regular intervals, you should unplug the power plug and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.
 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.
 
- Never climb on top of, nor place heavy objects on the unit.
 
- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.
 
- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices.
 
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet.
 
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.
 
- Install only the specified circuit board(s) (DIMM). Remove only the specified screws (p. 324, p. 326).
 
- Should you remove any screws (for the bottom cover, option cover, and grounding terminal) and short pin (for the PHONO jacks), keep them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.
 

# IMPORTANT NOTES

In addition to the items listed under “IMPORTANT SAFETY INSTRUCTIONS” and “USING THE UNIT SAFELY” on pages 2 and 4–5, please read and observe the following:

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.
- Although the LCD and LEDs are switched off when the POWER switch is switched off, this does not mean that the unit has been completely disconnected from the source of power. If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.
- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Observe the following when using the unit's CD-R/RW drive. For further details, refer to “Cautions when using the CD-R/RW drive” (p. 30).
  - Install the unit on a solid, level surface.
  - Do not move the unit or subject it to vibration while the drive is operating.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.  
You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.
- Unfortunately, it may be impossible to restore the contents of data that was stored on a CD-R/RW disc once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit dur

## Handling Hard Disks

### Important Performance and Image Data

- Once a hard disk fails to function normally, all data that has been stored on it could be destroyed.  
**All hard disks eventually wear out.** We recommend that you consider the hard disk not as a permanent storage site, but as a place to store data temporarily. We also recommend that you back up important performance and image data that cannot be recorded again onto the external media that is supported by your device. For instructions on how to make such backups, refer to the owner's manual for your device.  
Note that Roland assumes no liability whatsoever, including monetary compensation, for the loss of any recorded content in the event of the malfunction of, or physical damage to the hard disk, or for any direct or incidental damages resulting from the loss of such data.

### Precautions Regarding Setup and Use

- Certain hard disk setup procedures and usage conditions may result in the corruption of recorded data, malfunctioning, or physical damage to the disk, so be sure to observe the following precautions.
  - Do not subject the hard disk to vibration or shock, especially while the unit is in operation.
  - Do not set up the unit in any location where it may be affected by vibration from external sources, or on any surface that is not stable and level.
  - If the device includes a cooling fan, ensure that the fan and the side panel air vents remain unobstructed.
  - Do not leave the unit in any environment subject to temperature extremes; for example, in a closed automobile in summer or outdoors during winter.
  - Do not use the unit in conditions of high temperature and humidity or in any location subject to rapid temperature changes.
  - Do not unplug the power cord or switch off any circuit breakers in the circuit to which the unit is connected while the power is turned on.
  - Do not move the unit while the power is turned on or immediately after turning off the power. When transporting the unit, first turn off the power and confirm that the display screen has gone off, disconnect the power plug, then wait at least two minutes before moving the device.

## Emergency Procedures

The following procedures are to be used as **emergency measures only, and are not recommended for normal operation.**

- If the device fails to respond to operational commands or does not complete operations, turn off the power. If the power does not shut off following normal shutdown procedures, disconnect the power plug.  
If the unit does not operate normally when the power is turned on again, it may mean that the hard disk has been damaged. In such instances, consult your dealer or the nearest Roland Service Center. Note, however, that it may not be possible to recover any data from the hard disk once it has been lost.  
If your device features drive check capabilities, use the drive check function to regularly confirm that there are no problems, even when the device is operating normally. For more detailed information on the shutdown and drive check procedures, refer to the Owner's Manual.

## Copyright

- Recording, duplication, distribution, sale, lease, performance, or broadcast of copyrighted material (musical works, visual works, broadcasts, live performances, etc.) belonging to a third party in part or in whole without the permission of the copyright owner is forbidden by law.
- This product can be used to record or duplicate audio or visual material without being limited by certain technological copy-protection measures. This is due to the fact that this product is intended to be used for the purpose of producing original music or video material, and is therefore designed so that material that does not infringe copyrights belonging to others (for example, your own original works) can be recorded or duplicated freely.
- Do not use this unit for purposes that could infringe on a copyright held by a third party. We assume no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

- \* Microsoft and Windows are registered trademarks of Microsoft Corporation.
- \* Windows® is known officially as: "Microsoft® Windows® operating system."
- \* Apple and Macintosh are registered trademarks of Apple Computer, Inc.
- \* Mac OS is a trademark of Apple Computer, Inc.
- \* Dolby is a registered trademark of Dolby Laboratories.
- \* DTS is a registered trademark of Digital Theater Systems, Inc.
- \* ADAT is a registered trademark of Alesis Corporation.
- \* The Akai MPC2000 and MPC2000XL is a product manufactured by Akai Professional M.I. Corporation.
- \* All product names mentioned in this document are trademarks or registered trademarks of their respective owners.

# Main features

## Unifying the entire music production process

The MV-8800 contains a sampler, sequencer, effect processor, mastering functionality, and music CD-burning functionality, unifying the entire music production process; collecting materials → creating your song → completing a final master.

### ● **Sampler section featuring high capacity, a broad range of file import capability, and synthesis functionality**

- **High-capacity sampling**

The sampler section at the heart of the MV-8800 features 64 voices of simultaneous polyphony. The unit is shipped with 128 MB of sampling memory that allows a maximum of approximately 24 minutes of sampling (monaural). You can add commercially-available DIMM memory to expand the memory (maximum 512 MB).

- **Broad range of file import capability**

You can acquire musical material not just by sampling/resampling, but also by importing files from the internal CD-R/RW drive, from the USB. Numerous formats are supported, including Roland S-700 series, Akai MPC2000(XL), Akai S1000/3000, WAV/AIFF, and music CD.

- **Powerful synthesis functionality**

Materials obtained by sampling/resampling/importing can be processed by a variety of powerful editing functionality such as Chop, Time Stretch, and Normalize. The MV-8800 also provides sophisticated filtering, envelope, and LFO sound parameters taken from Roland's line of synthesizers.

### ● **Newly developed sequencer that unifies MIDI and audio**

- **Newly-developed sequencer**

The MV-8800 comes with a newly developed sequencer that seamlessly handles MIDI and audio, and also lets you create songs by placing patterns in the desired order. A variety of editing functionality is also provided, including piano-roll and drum-grid editing.

- **Audio tracks with BPM Sync**

The eight stereo audio tracks work in tandem with the sampler section, and allow you to directly record vocals or acoustic instruments while the sequencer runs. BPM Sync functionality lets you synchronize the tempo without affecting the pitch of the recorded phrases.

- **MIDI tracks that can also control external MIDI devices**

The 128 MIDI tracks provide a Play Quantize function that corrects the timing during playback without modifying the data that you actually input. The performance data can be sent not only to the internal sampler section, but also from two MIDI outputs.

You can also use piano roll, event list and drum grid editing in both the large LCD screen and external VGA display.

- **Pattern-based music production**

You can easily create new songs by combining patterns of several measures.

- **Large velocity pads**

The sixteen large velocity pads respond to both velocity and aftertouch, giving you fingertip control over subtle performance nuances. There's a Roll function, and a Multi Level function that lets you assign a single sample to the sixteen pads at sixteen different velocity levels.

## Main features

---

- **Three effect processors**

# Contents

<b>Introduction.....</b>	<b>3</b>
Checking the included items .....	3
<b>USING THE UNIT SAFELY.....</b>	<b>4</b>
<b>IMPORTANT NOTES .....</b>	<b>6</b>
<b>Main features.....</b>	<b>8</b>
<b>Panel descriptions.....</b>	<b>18</b>
Top Panel .....	18
Rear Panel.....	23
CD-RW Drive (Front Panel).....	25
<b>Preparing your equipment and making connections.....</b>	<b>26</b>
<b>Turning on the power .....</b>	<b>28</b>
Turning off the power.....	29
<b>Using the CD-R/RW drive.....</b>	<b>30</b>
Recommended discs .....	31
Inserting a disc .....	31
If the disc tray fails to open .....	31
<b>Basic operations.....</b>	<b>32</b>
Moving the cursor .....	32
Editing the value of a parameter.....	32
Using the F (function) buttons .....	32
Using the SHIFT button .....	33
Inputting text .....	33
To zoom-in/zoom-out the waveform display.....	34
Stopping the output of the sampler.....	34
<b>Velocity pad operations .....</b>	<b>35</b>
Performing with the velocity pads.....	35
Switching a pad bank .....	36
Naming a pad bank .....	37
Fixed Velocity function.....	37
Multilevel function .....	37
Hold function.....	38
Roll function.....	38
<b>Quick Start .....</b>	<b>39</b>
<b>Listening to the demo songs.....</b>	<b>39</b>
Loading a project.....	39
Start playback the demo song .....	40
About the demo songs.....	40
<b>Using the velocity pads.....</b>	<b>41</b>
Performing instrument sounds.....	41
Performing audio phrases .....	42
<b>Creating a song.....</b>	<b>43</b>
Recording a pattern .....	43
Saving a project.....	45
<b>Assembling additional materials.....</b>	<b>46</b>
Importing sound from an audio CD.....	46
Sampling sounds using a mic.....	48
<b>Try using the various functions .....</b>	<b>50</b>

<b>1—An overview of the MV-8800.....</b>	<b>51</b>
Basic structure.....	51
Sampler structure.....	52
Mixer structure.....	55
Effect structure.....	56
Sequencer structure.....	57
Data structure.....	59
About modes.....	61
<b>2—Importing data.....</b>	<b>63</b>
Loading the pre-installed patches.....	63
Importing the WAV or AIFF files.....	65
Options when importing.....	67
Importing from an audio CD.....	70
The options during import.....	72
Loading sound libraries of other model.....	73
Auditioning or previewing before you import.....	74
Playing the imported data immediately (Quick Assign).....	75
Assigning a sample to a patch.....	75
Assigning a sample to an audio phrase.....	75
Assigning a patch by chopping a sample.....	76
Assigning multiple samples to a patch.....	77
Assign multiple samples as audio phrases.....	78
Importing SMF (Standard MIDI File) data.....	79
Loading audio phrases from the hard disk.....	80
Loading effect settings from the hard disk.....	81
<b>3—Sampling.....</b>	<b>83</b>
Making initial settings for sampling.....	83
Sampling.....	84
Advanced sampling.....	88
Applying effects while you sample.....	88
<b>4—Making Instrument settings.....</b>	<b>89</b>
Assigning the patch to a part.....	89
Making instrument settings.....	90
About maximum polyphony and Voice Reserve.....	91
Limit the performance data received by a part.....	92
Copying the settings of a part to a different part.....	93
Initializing the settings of a part.....	94
<b>5—Creating a patch.....</b>	<b>95</b>
Making a patch settings.....	95
Naming a patch.....	97
Registration a patch in the patch library.....	97
Loading a patch from the patch library.....	98
Saving a patch to the hard disk.....	99
Loading a patch from the hard disk.....	100
Deleting the patch.....	101
Deleting a sample that's used by more than one partial / audio phrase / audio event.....	101

<b>Making a partial settings</b> .....	<b>102</b>
To adjust the pitch .....	104
To adjust the brightness of the sound by filter .....	104
To adjust the way in which the volume changes .....	104
To add modulation to the sound .....	104
Making a sample settings .....	105
Finding a zero-cross point .....	106
Playing multiple samples together .....	106
Naming a partial .....	107
Copying a partial .....	107
Deleting the partial .....	108
Deleting a sample that's used by more than one partial / audio phrase / audio event .....	108
Changing the assignment of partials .....	109
 <b>6—Making audio phrase settings</b> .....	 <b>111</b>
<b>Editing the settings of an audio phrase</b> .....	<b>111</b>
Making an audio phrase play in synchronization with the sequencer .....	113
Adjusting the pitch .....	113
<b>Replacing an assigned sample</b> .....	<b>114</b>
<b>Making the waveform of an audio phrase zoom-in</b> .....	<b>115</b>
<b>To create a patch by dividing an audio phrase (Chop)</b> .....	<b>116</b>
<b>To copy an audio phrase</b> .....	<b>117</b>
<b>Saving audio phrases to the hard disk</b> .....	<b>118</b>
<b>Deleting the audio phrase and the sample</b> .....	<b>119</b>
Deleting a sample that's used by more than one partial / audio phrase / audio event .....	119
<b>Saving an audio phrase as a WAV-format or AIFF-format file</b> .....	<b>120</b>
 <b>7—Editing a sample</b> .....	 <b>121</b>
<b>Viewing a list of samples</b> .....	<b>121</b>
<b>To emphasize or reduce the high-frequencies of the sample (Emphasis)</b> .....	<b>122</b>
Saving method of edited sample (Overwrite or Duplicate) .....	122
<b>To maximize the level of a sample (Normalize)</b> .....	<b>123</b>
<b>To Change the length of a sample (Time Stretch)</b> .....	<b>124</b>
<b>Deleting unnecessary portions of a sample (Truncate)</b> .....	<b>125</b>
If the following message appears during truncation .....	126
<b>Converting a stereo sample to monaural (Set mono)</b> .....	<b>127</b>
<b>Applying a fade-in to the sample (Fade-in)</b> .....	<b>128</b>
<b>Applying a fade-out to the sample (Fade-out)</b> .....	<b>129</b>
<b>Assigning a sample to a partial or audio phrase</b> .....	<b>130</b>
<b>Saving a sample as a WAV-format or AIFF-format file</b> .....	<b>130</b>
 <b>8—Using the sequencer</b> .....	 <b>131</b>
<b>Overview</b> .....	<b>131</b>
<b>The Song Mode and The Pattern Mode</b> .....	<b>132</b>
<b>Silencing a specific track during playback (Mute)</b> .....	<b>133</b>
<b>Playing only a specific track (Solo)</b> .....	<b>134</b>
<b>Using the velocity pads to switch Track Mute and Solo</b> .....	<b>135</b>
<b>Applying quantization during playback (Play Quantize)</b> .....	<b>136</b>
<b>Transmitting MIDI Program Changes at the beginning of a Pattern or Song</b> .....	<b>137</b>



<b>Changing the playback tempo</b> .....	<b>138</b>
Using the Tap function to set the tempo.....	138
Changing the tempo or time signature at the specified location of the song.....	138
<b>Using the locator</b> .....	<b>140</b>
Moving to a locate point.....	140
Editing a locate point .....	141
Naming a locate point.....	141
Deleting a locate point .....	141
<b>Using markers</b> .....	<b>142</b>
Setting a marker point .....	142
Moving to a marker point .....	142
Moving to the next (previous) marker .....	142
Deleting a marker point .....	142
<b>Using the velocity pads to play patterns</b> .....	<b>143</b>
Assigning a pattern to a pad.....	144
 <b>9—Recording a song / pattern</b> .....	 <b>145</b>
<b>The work flow of recording</b> .....	<b>145</b>
<b>Creating a new song</b> .....	<b>146</b>
Starting a new song with your favorite settings (User Track Template) .....	147
<b>Creating a new pattern</b> .....	<b>148</b>
Changing a name / length / tempo of a pattern .....	149
<b>Recording MIDI tracks (instrument or external MIDI sound module)</b> .....	<b>150</b>
Events Handled with MIDI Tracks .....	150
Adding MIDI tracks for recording MIDI data .....	151
Recording your pad performance just as you play (Realtime Recording) .....	152
Step recording .....	156
Inputting events in rhythm-machine style (Drum Grid) .....	158
<b>Recording audio tracks or audio phrases</b> .....	<b>160</b>
Adding audio tracks for recording data.....	160
Directly recording an audio input (Direct Recording).....	161
Recording performance of audio phrases .....	163
<b>Placing patterns in the pattern track</b> .....	<b>164</b>
Creating the pattern track .....	164
Placing patterns in the pattern track .....	165
<b>Undoing a recording or editing operation (Undo/Redo)</b> .....	<b>166</b>
 <b>10—Editing a song / pattern</b> .....	 <b>167</b>
<b>Selecting the song that you want to edit</b> .....	<b>167</b>
<b>Selecting a pattern</b> .....	<b>168</b>
<b>Editing entire tracks</b> .....	<b>169</b>
Deleting tracks.....	169
Combining multiple MIDI tracks into one (Merge Tracks).....	170
<b>Editing a region you specify (Sequence Editing)</b> .....	<b>171</b>
Selecting a region quickly (Quick Region).....	173
Inserting blank measures at the specified time (Insert Measure) .....	174
Deleting specified measures (Delete Measure).....	175
Pasting the performance data of a pattern into a song.....	176
<b>Editing note events in a MIDI track (Piano Roll Editing)</b> .....	<b>177</b>
Note event editing in the PIANO ROLL EDIT screen .....	179
Selecting a region quickly (Quick Region).....	180

<b>Editing events individually .....</b>	<b>181</b>
Event list editing .....	181
Inserting performance data (Create Event) .....	182
Erasing performance data (Erase) .....	183
Copying performance data (Copy & Paste) .....	183
Editing a system exclusive message .....	184
Audio event parameter .....	185
Pattern event parameter .....	186
<b>List of available editing commands .....</b>	<b>187</b>
Moving performance data (Move) .....	188
Copying performance data .....	189
Correcting the timing of performance data (Quantize) .....	191
Editing note accents (Change Velocity) .....	192
Editing the length of the notes (Change Duration) .....	193
Moving the performance data backward or forward (Shift Timing) .....	194
Thinning out the performance data (Data Thin) .....	195
Transposing notes (Transpose) .....	196
Extracting specific note events (Split Notes) .....	197
Entering data with a smooth succession of values (Create Continuous Data) .....	198
Modifying data in a selected region (Change Continuous Data) .....	199
Saving a portion of performance data in the library (Copy As MIDI Clip) .....	200
Saving a region of a song as a pattern (Copy As New Pattern) .....	200
<b>Restricting the type of events that will be edited (View Filter) .....</b>	<b>201</b>
<b>Note length (Step time) and the number of ticks .....</b>	<b>202</b>
<b>Copying a pattern .....</b>	<b>203</b>
<b>Initializing (Erasing) patterns .....</b>	<b>203</b>
<b>Saving a song (or pattern) in SMF format (Save As SMF) .....</b>	<b>204</b>
Note regarding saving to SMF .....	204
Saving a song as SMF (Standard MIDI file) data .....	204
Saving a pattern as SMF (Standard MIDI File) data .....	205
<b>Loading a song from another project .....</b>	<b>206</b>
 <b>11—Using the Mixer .....</b>	 <b>207</b>
Adjusting the volume balance of each part .....	207
Adjusting the tone of an instruments or audio track .....	208
 <b>12—Using effects .....</b>	 <b>209</b>
Switching the effects on/off .....	209
Selecting an effect .....	210
Setting the effect parameters .....	211
Storing the current effect settings in the library .....	212
Saving a current effect setting to the hard disk .....	213
Using the C (Control) knobs to operate parameters .....	214
Changing the MFX routing .....	215
Applying an effect to the sound from an input .....	215
Applying MFX to an instrument or audio track .....	216
Applying an effect to the master out .....	216
<b>Analog Modeling Bass .....</b>	<b>217</b>
Playing from the Effect knobs .....	217
Playing from a MIDI track/the velocity pads/an external MIDI device .....	218

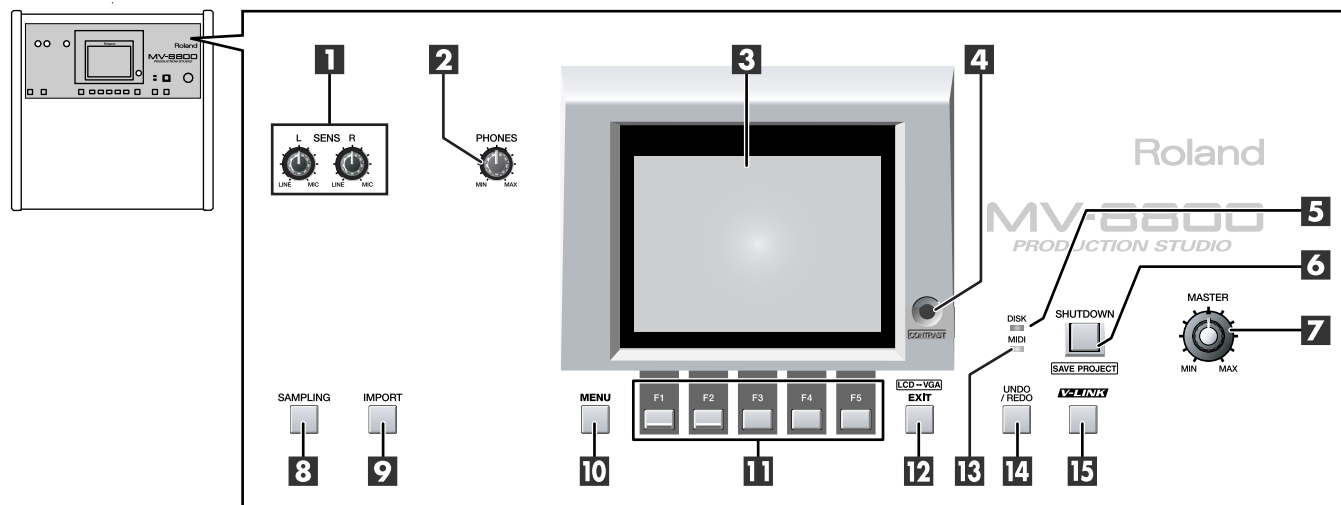
<b>13—Automating mixing operations (Automation)</b>	<b>219</b>
<b>Automating operations of Mixer Channel</b>	<b>219</b>
Mixer parameters that can be recorded and played back	219
Recording mixer operations for a Mixer Channel	219
Playback mixer operations	220
<b>Automating mute operations for each track</b>	<b>221</b>
Recording mute operations	221
Playback mute operations	222
Editing the recorded mute data	223
Viewing the mute data of only a specific track	224
<b>Automating operations for each C (Control) knob</b>	<b>225</b>
Recording C (Control) knob operations	225
Playback C (Control) knob operations to control effect parameters	226
<b>14—Creating an audio CD</b>	<b>227</b>
The work flow of creating an audio CD	227
Combining a song / pattern into two tracks (Mixdown)	228
Achieving the ideal volume and loudness for an audio CD (Mastering)	230
Writing the mastered data to CD	232
Playing an audio CD	234
<b>15—Project and disk management</b>	<b>235</b>
<b>Managing projects</b>	<b>235</b>
Loading a project	235
Naming a project	236
Protecting a project	236
Deleting a project	237
Saving a project	238
Saving a project with a different name	238
Creating a new project	239
Deleting unused portions of a sample	240
Backing up a project to a CD-R/RW disc	241
Restoring a project	241
<b>Folder structure</b>	<b>242</b>
<b>Managing files (File Utility)</b>	<b>243</b>
Changing the current drive	243
Changing the current folder	244
Creating a folder	245
Renaming a folder or file	245
Copying a file or a folder	246
Moving a file to another location (Move)	247
Deleting a folder or file	248
<b>Disk management</b>	<b>249</b>
Formatting a disk	249
Naming a disk	250

<b>16—Using an external display and mouse to operate the MV-8800.....</b>	<b>251</b>
<b>Switching between the two operating modes.....</b>	<b>251</b>
How to confirm the operating mode.....	251
<b>Using a mouse .....</b>	<b>252</b>
About the mouse .....	252
Basic operation.....	252
Mouse operations .....	253
<b>Explanation of screens shown in the external display .....</b>	<b>255</b>
<b>Operations using the external display.....</b>	<b>271</b>
Quick Tour .....	271
Using the mouse to edit sequence data (SONG screen or PATTERN screen).....	276
Using the mouse to edit a MIDI track (PIANO ROLL EDIT screen) .....	277
Step Recording.....	280
<b>Changing the color theme of the SONG screen and PATTERN screen .....</b>	<b>282</b>
<b>Switching between SONG screen and PATTERN screen .....</b>	<b>283</b>
 <b>17—Using the velocity pads to display images (Pix Jam).....</b>	 <b>285</b>
<b>Importing images .....</b>	<b>285</b>
Switching images by playing the pads.....	286
Switching images in synchronization with sequencer playback .....	287
 <b>18—Connecting to your computer via USB .....</b>	 <b>289</b>
<b>To start communication with your computer.....</b>	<b>289</b>
<b>Copying files from your computer to the MV-8800.....</b>	<b>290</b>
<b>Backing up a project from the MV-8800 to your computer.....</b>	<b>292</b>
<b>Using your computer to delete unwanted files.....</b>	<b>293</b>
<b>To stop communication with your computer .....</b>	<b>294</b>
 <b>19—Using MIDI devices .....</b>	 <b>295</b>
<b>Playing a connected external MIDI sound module .....</b>	<b>295</b>
Using the sliders to control an external MIDI sound module (Assignable Sliders) .....	296
<b>Playing the MV-8800 from an external MIDI device .....</b>	<b>297</b>
Recording your playing from a MIDI keyboard .....	297
Using the MV-8800 in Multi Timbre Sampler Mode.....	298
Playing audio phrases from an external MIDI device .....	300
Controlling MFX from an external MIDI device.....	301
<b>Synchronizing the MV-8800 with a connected external sequencer .....</b>	<b>302</b>
Synchronizing with an external device (Master) .....	302
Synchronized operation with external devices (Slave) .....	304
<b>Monitoring the MIDI connection status .....</b>	<b>309</b>
 <b>20—About V-LINK.....</b>	 <b>311</b>
<b>What is V-LINK? .....</b>	<b>311</b>
The MV-8800's V-LINK functionality.....	311
<b>Using the MV-8800 to operate an external V-LINK device (V-LINK Master) .....</b>	<b>312</b>
Example connections .....	312
Switching V-LINK on/off.....	312
Making V-LINK settings .....	312
V-LINK Function chart .....	313
<b>Using V-LINK from an external device (V-LINK Slave).....</b>	<b>314</b>
About the V-LINK messages .....	315
Note regarding using the V-LINK.....	315

<b>21—Other functions</b>	<b>317</b>
Settings for the entire MV-8800	317
Settings for the MV-8800's velocity pads	318
Setting for the MV-8800's sliders and buttons	319
Checking the system status	321
Viewing the system information	321
Testing the installed memory	321
Resetting the MV-8800's parameters to the factory settings	322
<b>22—Adding options</b>	<b>323</b>
Expanding the memory	323
Precautions for expanding memory	323
Exchanging the memory (removing and installing)	324
<b>23—Ajout d'options</b>	<b>325</b>
Expansion de la mémoire	325
Precautions concernant l'extension de la mémoire	325
Echange de la mémoire (retrait et installation)	326
<b>Master Index</b>	<b>327</b>
<b>Information</b>	<b>338</b>

# Panel descriptions

## Top Panel



### 1 SENS knobs

Adjusts the input sensitivity.

### 2 PHONE knob

Adjusts the headphone level.

### 3 LCD (Liquid Crystal Display)

This is a 320 x 240 pixel display screen with backlight.

### 4 Contrast knob

Adjusts the contrast of the LCD screen.

### 5 DISK indicator (red)

This indicator lights when the MV-8800 is transferring data to/from its hard disk or CD-R/RW drive.



When the DISK indicator is lit, you must never turn off the power or subject the MV-8800 to vibration such as striking a pad. Doing so may cause malfunctions.

### 6 SHUTDOWN button

To shut down the MV-8800, press this button. You must perform the shutdown operation when you are finished working with the MV-8800.

### 7 Master output knob

Adjusts the overall volume.


### 8 SAMPLING button

The SAMPLING screen (Screen Guide; p. 209) will appear.

### 9 IMPORT button

The IMPORT screen (Screen Guide; p. 219) will appear.

### 10 MENU button

When this button is lit orange, you can press it to display a menu. Screens for which a menu is available are indicated by a  (menu icon) at the left of the function display area.



menu icon

function display area

### 11 F (function) buttons

The [F1]–[F5] buttons correspond to functions displayed at the bottom of the screen.

The functions available will depend on the screen shown in the screen.

### 12 EXIT button

Press this button to return to the previous screen or to cancel an operation.

### 13 MIDI indicator (green)

This indicator lights when MIDI data is received at the MIDI IN connector.

### 14 UNDO/REDO button

You can press this button to cancel (UNDO) the results of an editing command in sequencer section. If you then press the button again, you can cancel the UNDO (i.e., REDO).

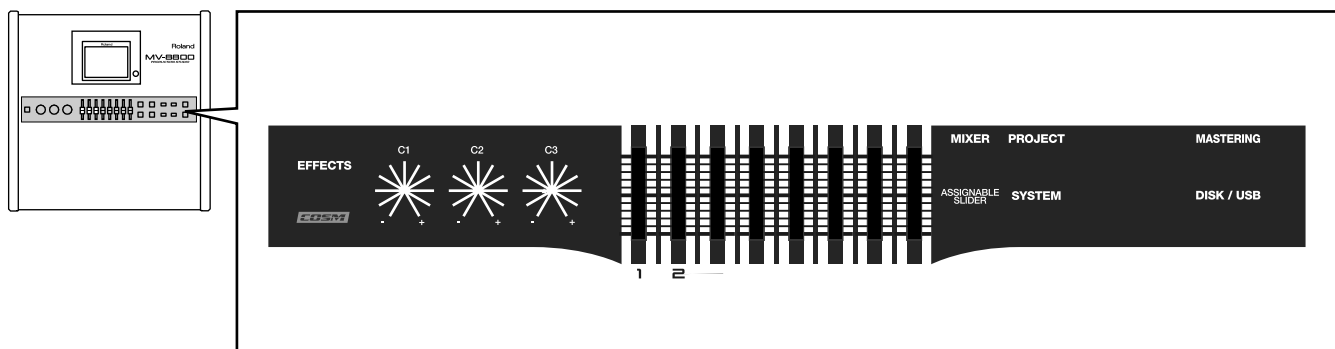


[UNDO/REDO] will light orange if UNDO is available (i.e., if the previous processing has been preserved). After you perform UNDO, [UNDO/REDO] will blink, indicating that REDO is available.

### 15 V-LINK button

Press this button when you want to use the V-LINK functionality (it will light blue). This lets you control externally-connected V-LINK compatible video equipment from the MV-8800, allowing you to “perform” on the video device.

## Panel descriptions

**EFFECTS button**

Accesses the EFFECTS screen (Screen Guide; p. 229) (indicator lit orange). The MV-8800 provides built-in MFX (multi-effect), delay/chorus, and reverb effects.

**C (control) knobs**

These control knobs let you adjust effect parameter values directly.

**Sliders**

Normally you will use these as mixer sliders. The parameters that are adjusted by the sliders will change depending on the screen shown in the LCD. The Assignable Slider function and the V-LINK function will also change the parameters controlled by these sliders.

**MIXER button**

Accesses the MIXER screen (Screen Guide; p. 235) (indicator lit orange).

**PROJECT button**

Accesses the PROJECT MENU screen (Screen Guide; p. 162) (indicator lit orange), letting you load or save a project.

**SONG button**

Accesses the SONG screen (Screen Guide; p. 8) (indicator lit orange). Used to play, record, and mix-down

(indicator lit orange). Used to play and record patterns.

**MASTERING button**

Accesses the MIXDOWN / MASTERING MENU screen (Screen Guide; p. 196) (indicator lit orange). Here you can use the mastering tool kit to add the final finishing touches to the two-channel audio data (WAV file) created by mixing down the sequencer playback.

**ASSIGNABLE SLIDER button**

Press this button when you want to use the sliders as controllers to transmit MIDI messages (indicator lit orange).

**SYSTEM button**

Accesses the SYSTEM MENU screen (Screen Guide; p. 172) (indicator lit orange), letting you make system settings for the MV-8800.

**INSTRUMENTS button**

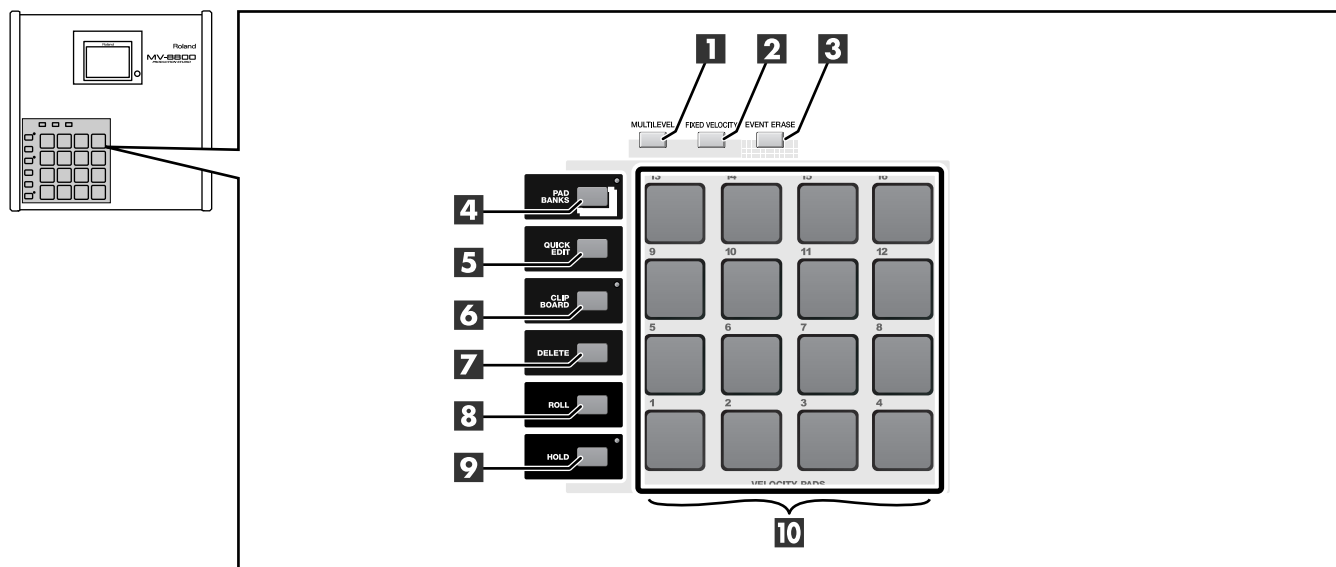
Accesses the INSTRUMENTS screen (Screen Guide; p. 114) (indicator lit orange), where audio data recorded using the sampler or imported from another source can be prepared for use as an instrument. These instruments are managed as “patches” and can be recalled for use at any time.

**AUDIO PHRASES button**

Accesses the AUDIO PHRASES (Screen Guide; p. 152) screen (indicator lit orange). An “audio phrase” is a piece of audio data with an appreciable length (e.g., a rhythm pattern of several measures). Here you can manage and edit audio phrases.

**DISK/USB button**

Accesses the DISK/USB MENU screen (Screen Guide; p. 188) (indicator lit orange). Here you can perform maintenance on the internal disk, use the CD player function, and communicate with your computer via USB.



### 1 MULTILEVEL button

This button assigns a different level of velocity (playing strength) to each of the sixteen velocity pads. Striking pad 1 will produce a velocity level of 7, and striking pad 16 will produce a velocity level of 127 (p. 37).

#### MEMO

- If MULTILEVEL=on or FIXED VELOCITY=on, the force with which you strike the pad is ignored.
- Multilevel will be enabled for the velocity pad that you pressed immediately before pressing [MULTILEVEL].

### 2 FIXED VELOCITY button

This button makes a velocity pad ignore the force (velocity) with which you actually strike; the pad will always produce a specified velocity value (indicator lit orange). Use the PAD screen (Screen Guide; p. 174) to specify the velocity value.

### 3 EVENT ERASE button

While recording sequence data, you can erase a specific note message by holding down [EVENT ERASE] and pressing the pad that corresponds to the unwanted note message.

### 4 PAD BANKS button

Accesses the PAD BANKS popup (Screen Guide; p. 5). By switching the sixteen velocity pads to another bank you can use a larger variety of musical sources. Six patch banks and 32 audio phrase banks are provided.

### 5 QUICK EDIT button

This button lets you edit the sounds that are assigned to the velocity pads. Strike the pad whose sound you want to edit, and then press [QUICK EDIT] to access the PARTIAL EDIT screen (Screen Guide; p. 125) or AUDIO PHRASE EDIT screen (Screen Guide; p. 155), where you can immediately edit the sound of that pad.

### 6 CLIPBOARD button

This button lets you temporarily store data for the sound assigned to a velocity pad. Hold down the pad that you want to store and press [CLIPBOARD], and the pad data will be copied to the clipboard (the indicator will light red). When the red indicator is lit, hold down [CLIPBOARD] and strike a different velocity pad; the data will be copied from the clipboard to the velocity pad you struck.

#### MEMO

- The contents of the clipboard are preserved until you perform one of the following actions.
  - Turn off the power
  - Load a project
  - Overwrite the clipboard by copying data to it
  - Press [DELETE]+[CLIPBOARD]

### 7 DELETE button

To delete the material (partial or audio phrase) assigned to a velocity pad, hold down [DELETE] and strike that pad.

### 8 ROLL button

By holding down [ROLL] and striking a velocity pad you can produce a roll (rapidly repeated strikes).

#### MEMO

- The spacing between notes of the roll can be set by the PAD screen (Screen Guide; p. 174) Pad Roll Interval parameter, or in a popup accessed by pressing [SHIFT] + [ROLL].
- While you're playing a roll, aftertouch data is converted to velocity.

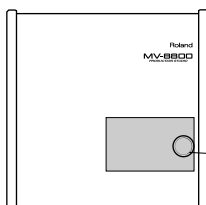
### 9 HOLD button

By holding down [HOLD] and striking a velocity pad you can make the pad stay in the pressed state (the indicator will light red). Press [HOLD] once again to cancel the hold function (the indicator will go dark).

### 10 VELOCITY PADS

Use these pads to input sequence data and play samples. Since the pads are velocity-sensitive (i.e., each pad detects the force with which you strike it), you can use them to add dynamic variation to your performance. The pads are also sensitive to polyphonic aftertouch; they can respond to the force with which you press them after the initial strike.



**Numeric keys**

Use these keys to input sequence data, alphabetical characters for names, or numerical parameter values. These keys make it easy to input numerical values in rapid succession.

**DEC/INC buttons**

These buttons decrement ([DEC]) or increment ([INC]) the value of a parameter. If you continue holding down a button, the value will change continuously.

If you hold down [SHIFT] while you press [DEC] [INC] or turn the VALUE dial, the amount of the increase or decrease will be multiplied by ten.

**Cursor buttons**

Use these buttons to select items from a menu or list, or to move to the parameter that you want to adjust.

By operating the CURSOR buttons while holding down [SHIFT], you can zoom-in or zoom-out on a desired portion of the performance data (the Zoom function).

**VALUE dial**

Use this to increase or decrease the value of a parameter. Turn the dial toward the left to decrease the value, or toward the right to increase it.

**SHIFT button**

Use this button to access multiple functions provided by a single button. To use a function enclosed by a blue frame on the top panel (e.g., STEP REC or MARKER SET), hold down [SHIFT] and press the desired button. If you want to rapidly increase or decrease the value of a parameter, hold down [SHIFT] and use [DEC] [INC] or the VALUE dial.

**ENTER button**

Finalizes the numerical data that you entered by numeric keys. This button can also function as an execute/confirm button for the command at the cursor location in the screen.

**PREVIEW TO ( ) / PREVIEW FROM ( ) buttons**

PREVIEW [TO ( )] plays the sequence data from a point slightly earlier than the current location. PREVIEW [FROM ( )] plays the sequence data for a short time starting at the current location. By using these two functions in conjunction with each other you can easily find a precise location in your song.

The preview length is set by the GLOBAL screen (Screen Guide; p. 173) Preview Length parameter.

**AUTO PUNCH button**

This function automatically enters and exits record mode over a specified region of the sequence. When you press [AUTO PUNCH] the indicator will light orange. When you begin recording in this state, actual recording will begin at the punch-in point (recording start location) you specify. When you arrive at the punch-out point (recording end location), recording will end automatically. To turn off the Auto Punch function, press [AUTO PUNCH] once again (the indicator will go dark).

The auto punch region is set in the RECORDING PARAMETER screen that appears when you press [REC ( )].

**LOOP ON button**

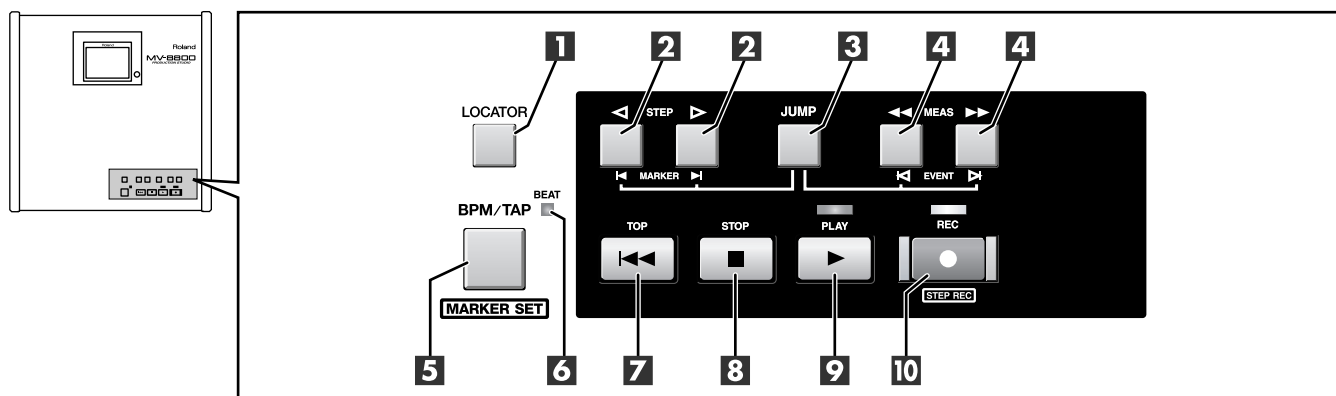
Press this button when you want playback or recording to loop (continue repeating). LOOP [ON] will light orange. If you begin sequence playback or recording in this state, recording or playback will continue repeating between the loop start time and loop end time you specify. By using the Loop function in conjunction with the Auto Punch function, you can perform Loop Recording.

The loop region is set by the Loop Top and Loop End parameters in the LOOP popup (in the SONG screen, press [MENU] → and select Loop).

**LOOP QUICK SET button**

This button sets the current measure as the beginning of the loop. You can then immediately begin loop recording to capture a phrase or other idea.

The length of the loop is specified by the Quick Loop Length parameter in the LOOP popup (in the SONG screen, press [MENU] → select Loop).



### 1 LOCATOR button

Accesses the LOCATOR popup (Screen Guide; p. 59) will appear. You can place locator marks at ten desired time locations in the sequence data. The Locator function lets you jump instantly to one of these stored locations.

### 2 STEP buttons

Pressing these buttons by themselves will move the current time location in units of the Step Time. If you continue holding down the button, the time will move continuously.

If you hold down [JUMP] and press one of these buttons, you will move to the next or previous marker in the sequence data.

### 3 JUMP button

[JUMP] + STEP [◀] [▶] moves the time location to the previous or next marker.

[JUMP] + MEAS [◀◀] [▶▶] moves the time location to the previous or next event.

[SHIFT] + [JUMP] displays the JUMP popup (Screen Guide; p. 60), where you can directly input a time location and jump to it.

### 4 MEAS buttons

Pressing these buttons by themselves will move the current time in units of a measure. If you continue holding down the button, the time will move continuously.

If you hold down [JUMP] and press one of these buttons, you will move to the next or previous event in the sequence data.

### 5 BPM/TAP button / MARKER SET button

Pressing this button once will display the BPM/TAP popup, where you can specify the tempo of the sequencer in units of BPM (quarter note Beats Per Minute). By pressing [BPM/TAP] three or more times at the desired tempo, you can set the sequencer to that tempo. In either case, you are free to set the tempo whenever the Tempo track (p. 138) is not being used.

By pressing [SHIFT] + [BPM/TAP] you can store a marker in the sequence data.

#### MEMO

- If you're using the tempo track, you can't use [BPM/TAP] to change the tempo. If you want change the tempo in this way, disable the tempo track.

### 6 BEAT indicator (red/green)

Blinks (green) at each beat of the currently specified tempo. When the sequencer is running, it will blink red on the first beat (the downbeat) of each measure, and blink green on other beats.

### 7 TOP (◀◀) button

Sets the current time to 0001-01-000 (measure 1 - beat 1 - tick 0); i.e., the beginning.

### 8 STOP (■) button

Stops the sequencer.

### 9 PLAY (▶) button

Plays the sequencer. Pressing [PLAY (▶)] in REC standby mode (the REC indicator blinking red) will start recording.

### 10 REC (●) button

Use this when you want to record. Pressing this once will enter REC standby mode (the indicator blinks red). In REC standby mode, press [PLAY (▶)] to begin recording (the indicator will light red). During recording, press [REC (●)] once to stop recording (punch-out; the indicator blinks red). However, the sequencer will not stop, but will continue playing back.

While the sequencer is stopped, you can press [SHIFT] + [REC (●)] to show STEP REC screen (Screen Guide; p. 62), AUDIO PHRASE STEP REC screen (Screen Guide; p. 63), or PATTERN STEP REC screen (Screen Guide; p. 110).



## Panel descriptions

---



### **POWER ON switch**

Turns the power on/off.

### **AC inlet**

Connect the included power cable here.

### **Cooling fan vent**

The MV-8800 contains a cooling fan that prevents the internal temperature from becoming too high. The warm air is exhausted from this vent.



- Do not place any obstructing object in front of the cooling fan vent. Doing so may make the MV-8800 overheat, causing malfunctions.

### **MOUSE**

Connect the included mouse to this connector.

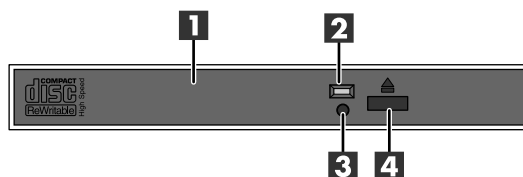
### **VGA OUT**

Connect a VGA display to this connector.

### **MIDI (IN/OUT A/OUT B)**

Use these connectors to transmit/receive MIDI messages to or from other MIDI devices.

## CD-RW Drive (Front Panel)



### 1 CD-R/RW drive tray

The tray will open when you press the CD-R/RW disc eject button. This drive can handle CD-ROMs and music CDs, and can also write data to CD-R discs or CD-RW discs.

### 2 Disc access indicator

This indicator will light when the disc is being read or written.

#### NOTE

- Never remove the disc while the disk access indicator is lit. Doing so will damage the data and/or the disc.

### 3 Emergency disc eject hole

This is an emergency eject switch for the CD-R/RW disc. If the power has been turned off (e.g., due to a power failure), the tray will not open when you press the CD-R/RW disc eject button. In this case, you can eject the tray by pushing a straightened paper clip into this hole.

#### NOTE

- Never use the emergency disc eject hole to eject the disc while the MV-8800 is operating. Doing so will damage the disc and/or the drive, and may make the disc jump out of the tray.

### 4 CD-R/RW disc eject button

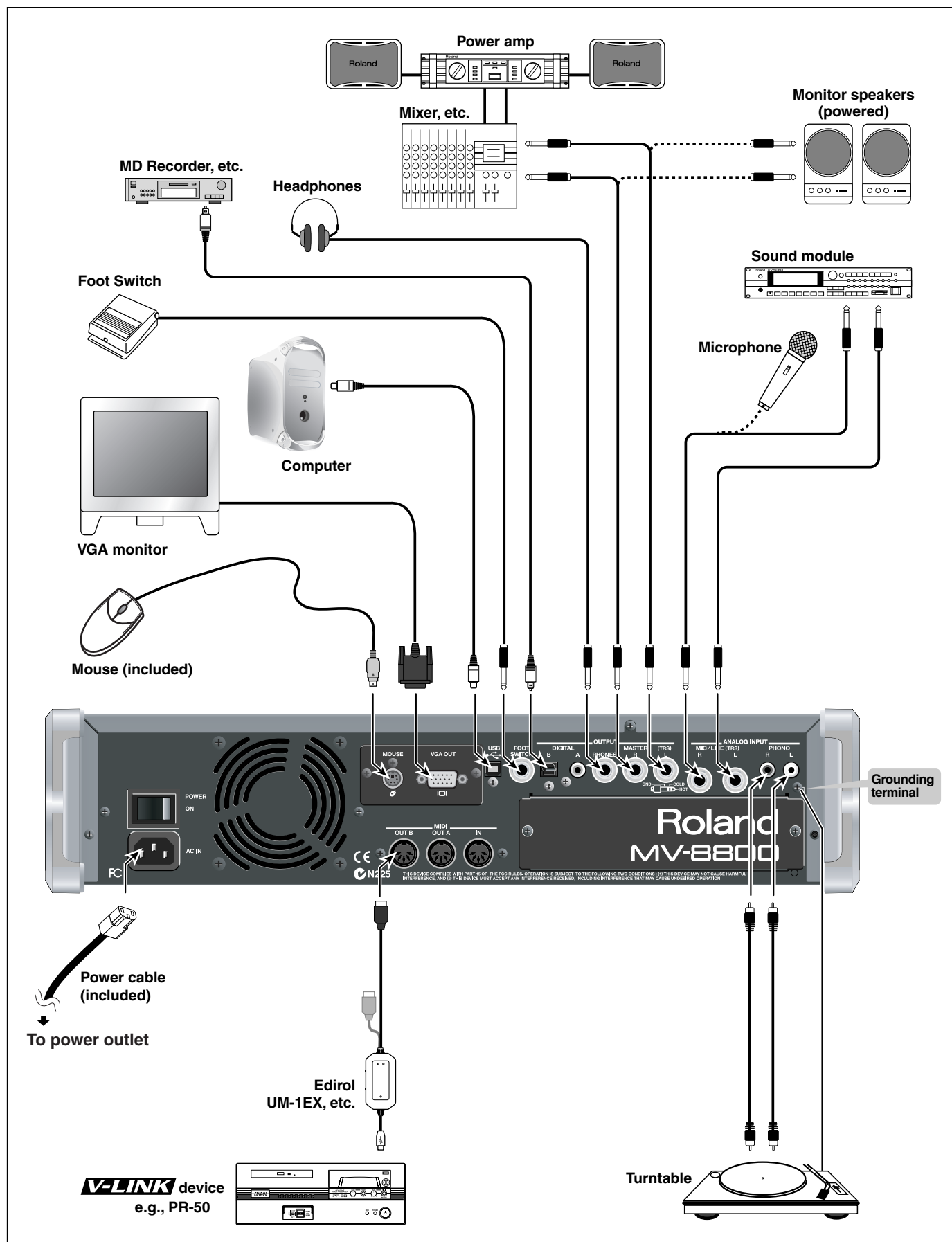
Press this button to open the CD-R/RW disc tray.

#### MEMO

- If the MV-8800's internal system is accessing the CD-R/RW drive, pressing this button may not eject the CD tray. This is a safety feature, not a malfunction.

# Preparing your equipment and making connections

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.



## Preparing your equipment and making connections

### Cautions when making connections

#### ● AC inlet

Use the included power cable to connect the MV-8800 to an AC outlet.

#### ● Connection cables

When connection cables with resistors are used, the volume level of equipment connected to the inputs (ANALOG INPUT) may be low. If this happens, use connection cables that do not contain resistors.

#### ● PHONO jacks

- If you're not using the PHONO jacks, insert the included short pin. This will prevent noise from being introduced via the PHONO jacks.
- You cannot use the PHONO and MIC/LINE analog inputs at the same time. If you make connections to MIC/LINE, the PHONO input will be disabled.



#### ● MIC/LINE jacks

- Howling could be produced depending on the location of microphones relative to speakers. This can be remedied by:
  - Changing the orientation of the microphone(s).
  - Relocating microphone(s) at a greater distance from speakers.
  - Lowering volume levels.
- This instrument is equipped with balanced (TRS) type jacks. Wiring diagrams for these jacks as shown in the illustration. Make connections after first checking the wiring diagrams of other equipment you intend to connect.

#### ● Grounding terminal

- Use this if you've connected a turntable. By connecting this to the grounding wire ("earth") of your turntable you can reduce the hum or buzz that may otherwise occur.

#### ● Foot switch

If you are using a BOSSs FS-5U, set the polarity switch of the FS-5U as shown in the illustration.

# Turning on the power



- Once the connections have been completed (p. 26), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

1. Make sure that the audio devices connected to the MV-8800 are powered-off.
2. Set the rear panel POWER ON switch to the ON position.

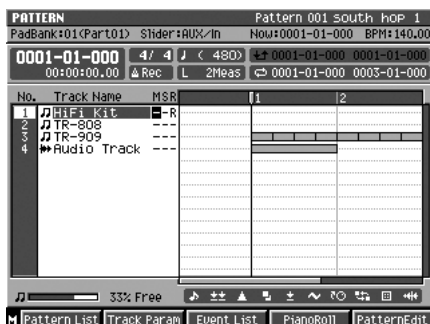
The LCD backlight (illumination) will light, and the opening screen and the MV-8800's system software version will be displayed.



- This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.
- When you turn on the power, you may hear a sound even though the MASTER knob is turned down; this is not a malfunction.
- While the opening screen is displayed, the MV-8800 is checking its system and loading data required for startup. Please wait until it is ready to operate.
- When the MV-8800 starts up, the project being worked with when the system was last shut down will be loaded automatically.
- If you want to select and load a different project, press [F5](Select Proj). The SELECT PROJECT popup will appear. Use CURSOR [▲] [▼] to choose the desired project, and then press [F5](Select). Alternatively, you can create a new project by pressing [F1](Create New).
- To adjust the contrast of the display, turn the CONTRAST knob located at the right of the LCD.

3. When start-up is complete, the PATTERN screen will appear.

If desired, you can change settings so that the SONG screen appears when start-up is complete. Refer to the Power Up Mode parameter (Screen Guide; p. 173).



4. Turn on the power of your audio equipment.
5. Use the MV-8800's MASTER knob and the volume controls of your audio equipment to adjust the volume appropriately.



## Turning off the power

You must perform the Shutdown operation before turning the power off. The Shutdown operation saves the stored parameters before powering-off, and safely stops the hard disk.



**If you turn off the power without performing Shutdown, or if you turn off the power before “You May Turn Off.” is displayed, the data and the MV-8800 itself will be damaged. Roland will accept no responsibility for any damage that results from your failure to perform the Shutdown operation.**

### 1. Press [SHUTDWON].

A message of “SHUTDOWN Are you sure?” will appear.

### 2. Press [F5](Yes).

A message of “Save Current Project before SHUTDOWN?” will appear.



- If the Project Protect setting is turned on for the current project, the message in step 2 will not appear.

### 3. Press [F5](Yes).

The current project will save. When save process is completed, the “SHUTDOWN Completed. You May Turn Off.” message will appear.



- If you press [EXIT] in step 3, shutdown will be cancelled. If you want to shutdown without saving the current project, press [F1](No).

### 4. Turn down the volume of all connected equipment

### 5. Turn off the rear panel POWER ON switch.

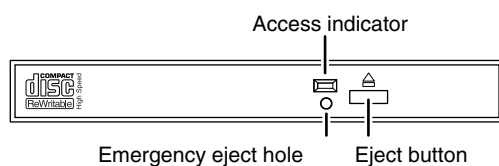
Make sure that the “You May Turn Off.” message is displayed before you turn off the power.

If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. Refer to “Power Supply” (p. 6).




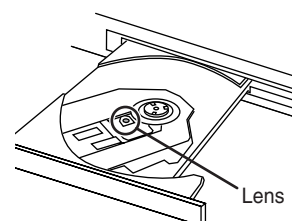
- When you turn off the power, you may hear a sound even though the MASTER knob is turned down; this is not a malfunction.
- While the Shutdown process is occurring, system parameters and project data is being saved. This will require a certain amount of time before the MV-8800 is ready for you to turn off the power.

# Using the CD-R/RW drive



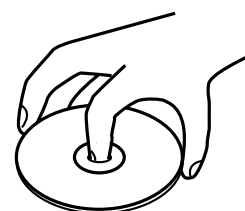
## ● Cautions when using the CD-R/RW drive

- Place the MV-8800 on a stable and level surface that is not subjected to vibration by external sources. If the unit is tilted significantly, this may adversely affect the operation of the CD-R/RW drive.
- If you move the unit between locations of dramatically differing temperature and humidity, condensation (water droplets) may form on the CD-R/RW drive. Using the unit in this state will cause malfunctions; leave the unit for several hours to allow the condensation to disappear before attempting to use it.
- Never attempt to use the emergency eject hole to eject the disc tray when the MV-8800 is operating (when the MV-8800's DISK indicator or the CD-R/RW drive access indicator are lit).
- Remove the disc from the disc tray before you turn the power on or off.
- Remove the disc from the disc tray when transporting the MV-8800.
- Do not place anything other than a disc bearing the  logo (e.g., wires, coins, any other type of disc) on the disc tray. Doing so will damage the CD-R/RW drive.
- Do not touch the lens. Doing so will make it impossible for data to be read or written normally, and you may experience skips during playback or recording.
- If the lens becomes dusty, you may clean it using a commercially-available lens blower-brush sold for use with camera equipment.



## ● Cautions for CD-R/RW disc handling

- Do not use a conventional audio CD player to play back a CD-R/RW disc used to back up a project. Doing so will produce a high-volume sound that can damage your hearing and/or your speakers.
- Do not bend a disc, since this may make the disc unreadable or unwritable, and may cause malfunctions.
- Do not drop or stack discs.
- Do not place heavy objects on a disc or subject it to strong impact.
- To hold a disc, insert your finger in the hole and grasp it by the outer edge as shown in the diagram. Do not allow fingerprints or scratches to occur on the recording surface (the unprinted side), since this can make the data unreadable.
- Do not use discs in excessively dusty locations.
- Do not leave discs in direct sunlight or in a closed automobile.
- Do not leave a disc in the CD-R/RW drive for an extended time.
- To protect the disc, store it in its original case.
- Do not affix foreign objects such as labels to the label surface of the disc.
- When writing the title etc. on the label surface of the disc, use a soft felt-tipped marker.
- If the disc becomes soiled, use a soft dry cloth to wipe it lightly from the center of the disc straight toward the outer edge. Do not wipe in a circular direction.
- Do not use cleaning agents such as cleaners or sprays made for vinyl records, or solvents such as benzene.



## Recommended discs

- **We recommend CD-R discs made by the following manufacturers:**  
Taiyo Yuden Corporation, Mitsui Chemical Corporation, Mitsubishi Chemical Corporation, Ricoh Corporation, Hitachi Maxell Corporation
- **We recommend CD-RW discs made by the following manufacturers:**  
Mitsubishi Chemical Corporation, Ricoh Corporation

## Inserting a disc

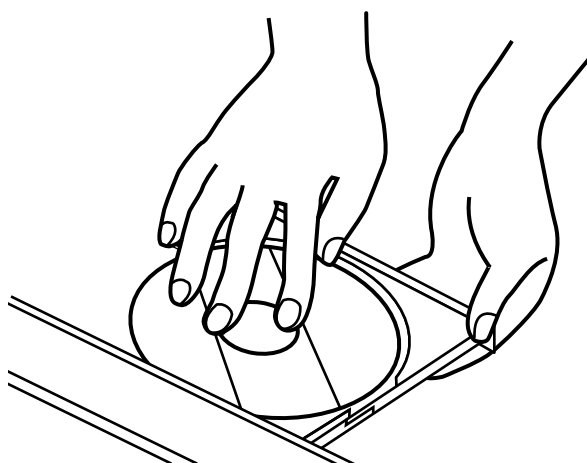


- Make sure that the disc is firmly seated in the CD-R/RW drive tray. If the disc is not correctly in position, it may catch inside the drive and may be impossible to remove.

1. Press the eject button.
2. Open the disc tray.
3. Align the hold of the disc with the round retainer in the center of the CD-R/RW drive.
4. Press the disc downward until it locks into the three catches of the retainer.



- To check whether the disc is correctly in position, try lightly rotating the outer edge of the disc with your finger. Make sure that the disc does not come off the retainer or fail to rotate smoothly.



5. Push the disc tray all the way in.

## If the disc tray fails to open

If, due to a power failure or other reason, the power is turned off with a disc in the tray, you won't be able to eject the disc tray by pressing the eject button. If this happens, insert a straightened paper clip (or similar object) into the emergency eject hole to eject the tray.



- Never use the emergency eject hole to eject the disc tray when the MV-8800 is operating. Doing so may damage the disc and/or drive, and may cause the disc to fly out.



- The software locks the eject button while the MV-8800 system is using the CD-R/RW drive. This means that pressing the eject button in such cases will not eject the tray. This is a design feature for reasons of safety, and is not a malfunction.

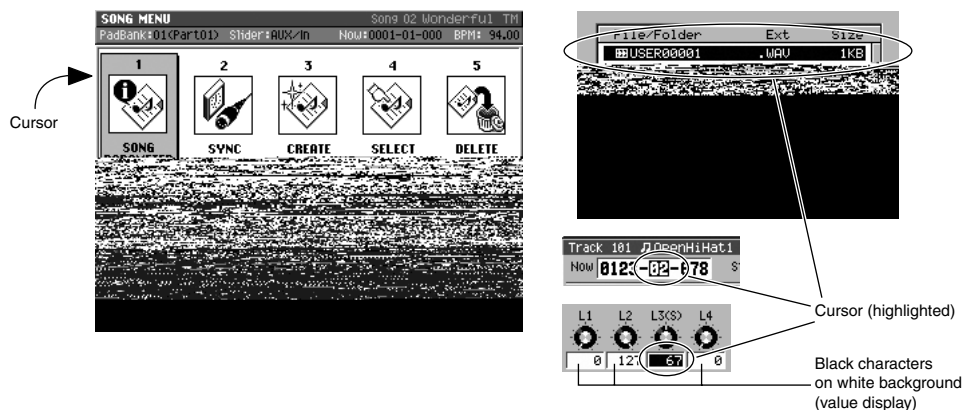
1. Turn off the power of the MV-8800.
2. Insert a straightened paper clip (or similar object) into the emergency eject hole. The disc tray will be ejected.

# Basic operations

## Moving the cursor

Each screen displays various parameters (items to set) or menus (items to select). To edit the value of a parameter, move the cursor to the value you want to edit. To select a menu item, move the cursor to the desired item. The cursor is enclosed in a frame as shown below.

Use CURSOR [▲][▼][◀][▶] to move the cursor.



### ● Finalizing a menu selection

Press [ENTER] to finalize the selected menu item. The selection or command (operation) will be executed.

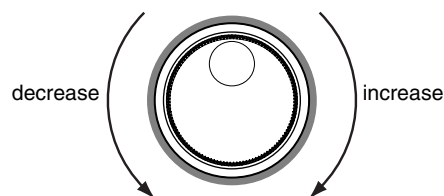
## Editing the value of a parameter

To edit the value of a parameter, use the VALUE dial or [DEC] [INC].

### ● VALUE dial

Turn the VALUE dial toward the right to increase the value, or toward the left to decrease it.

You can hold down [SHIFT] and use the VALUE dial to change a value in larger steps.



### ● [DEC] / [INC]

Press [INC] to increase a value. Press [DEC] to decrease a value.

You can continue holding down [DEC] or [INC] to make the value continue changing (“repeat”). At this time, you can hold down the other button as well to make the value change even faster (“turbo repeat”). You can hold down [SHIFT] and use [INC] [DEC] to change a value in larger steps.

## Using the F (function) buttons

The top panel F-buttons ([F1]–[F5]) have various functions assigned to them depending on the screen shown. These buttons correspond one-to-one with the function names shown at the bottom of the screen.



## Using the SHIFT button

Some buttons have more than one function assigned to them; use [SHIFT] to access these additional functions.

Hold down [SHIFT] and press the desired button.

In this manual, operations accessed using [SHIFT] are indicated as [SHIFT] + [(button name)]. Use [SHIFT] to access the functions whose names are printed inside a blue frame on the panel of the MV-8800.



- You can use the Shift Lock parameter (Screen Guide; p. 175) to change the operation of the SHIFT button.

## Inputting text

Here's how to input alphanumeric characters, such as when specifying a file name.

### 1. Move the cursor to the desired location.

The cursor is the highlighted character, as shown below.



Cursor (highlighted)

### 2. Turn the VALUE dial.

Input the desired character. To move to the next place (toward the right) the right cursor button.

If you use the VALUE dial to input characters, turning the dial toward the right will select characters in the order of “(a blank space) ! “ # \$ % & ' ( ) \* + , - . / 0–9 : ; < = > ? @ A–Z [ \ ] ^ \_ ` a–z { | } ~ •”.



- File names may not contain a blank space or certain symbols (“ \*/ : ; < > ? \ | •”).
- Volume label names may not contain a blank space, lowercase characters, or certain symbols (“ \* + , . / : ; < = > ? [ \ ] | •”).

#### • [F1](History)

You can recall (and re-input) up to the ten most recent names you input in the EDIT NAME popup since turning on the power. Selects the name at the cursor in the history list then press [ENTER].

#### • [F2](Insert Space)

Inserts a space at the cursor location.

#### • [F3](Delete)

Deletes the character at the cursor location. Characters at the right of the cursor will be moved forward to fill the gap.

#### • [F4](A→a/a→A): switch character case

Switches the character at the cursor location between uppercase and lowercase.

## ● Using the numeric keys to input characters

You can use the numeric keys to input alphanumeric characters. To select one of the various characters (letter, number, or symbol) that appear on a numeric key, press the key a number of times. For example, if you repeatedly press [3], you will cycle through the available choices for that key, which are: 3 → G → H → I → 3.

### To zoom-in/zoom-out the waveform display

In screens that display a waveform (such as the AUDIO PHRASE EDIT screen), you can use the following button operations to zoom-in or zoom-out the waveform display.

Button	Operation
[SHIFT] + CURSOR [◀]	Zoom-out the time axis display
[SHIFT] + CURSOR [▶]	Zoom-in the time axis display
[SHIFT] + CURSOR [▼]	Zoom-out the amplitude (volume level) display
[SHIFT] + CURSOR [▲]	Zoom-in the amplitude (volume level) display

When editing the waveform, you will be able to work more accurately if you zoom-in (magnify) the waveform display so that you can see the editing points in greater detail.

If you want to see the overall picture of the entire waveform, you can zoom-out the display.

### Stopping the output of the sampler

If you press [SHIFT] + [STOP (■)], all currently playing sounds (audio phrases, partials, external MIDI devices) and the sequencer will stop.

You can use this to forcibly stop the sound if a long audio phrase is playing.

**MEMO** ● Outputs the Note off messages from a MIDI OUT connector.

# Velocity pad operations

## Performing with the velocity pads

The sound source that is played by the velocity pads will change depending on the current track.



- The part that is actually being played by the pads is shown in the following location. In the example shown here, an instruments part 1 is being played.

- A.Phrs=Audio phrase
- Part01=Instrument part 1



### 1. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

### 2. Use CURSOR [▲] [▼] to select the track you want to play from the pads.

The selected track (the current track) will be highlighted. The sounds played by the velocity pads will change depending on the type of track you've selected (MIDI track, audio track, or pattern track).

Current track	Audio source
MIDI track	Instruments or Note number
Audio track	Audio phrase
Pattern track	Pattern

### 3. Strike the VELOCITY PADS.

The volume will vary depending on the force (velocity) with which you strike the pads. Some sounds will also change when you apply pressure (aftertouch) to a pad after striking it.



- There will be no sound if no partial is assigned to the pad (note number) you strike, or if no audio phrase is assigned. You'll need to assign a sound to the pad as described in "Playing the imported data immediately (Quick Assign)" (p. 75).
- If the sound to be played is an audio phrase, you can have the volume change according to the force used in tapping the pads by switching Velocity Control to On. For details, refer to "AUDIO PHRASE EDIT screen" (Screen Guide; p. 155).

### Switching a pad bank

A “pad bank” is a group of settings for the sixteen pads of the top panel. By switching pad banks you can access a large number of sounds. The MV-8800 provides the following number of pad banks.

Current track	Audio source	Number of banks (total available sounds)
MIDI track	Patch	6 (6 x 16 = 96)
Audio track	Audio phrase	32 (32 x 16 = 512)
Pattern track	Pattern	8 (8 x 16 = 128)

#### 1. Press [PAD BANKS].

The red PAD BANKS indicator will light, and the PAD BANKS popup (Screen Guide; p. 5) will appear.



#### 2. Select the desired pad bank.

Turn the VALUE dial to change pad banks.

#### 3. Press [PAD BANKS] once again.

The red PAD BANKS indicator will go dark, and the popup will disappear.

### ● Directly selecting a pad bank

You can switch pad banks by directly specifying a number.

#### 1. Hold down [PAD BANKS], and strike the VELOCITY PADS (1–16) that corresponds to the desired pad bank.

The pad bank will switch. You can switch between pad banks 1–6 for instruments, or between pad banks 1–16 for audio phrases.



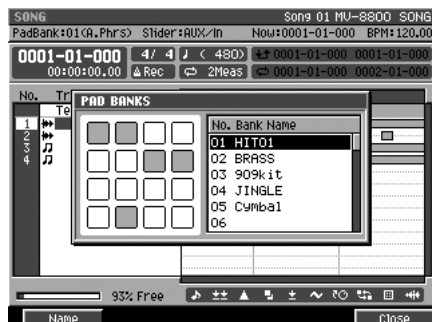
- You can't use this method to switch to audio phrase pad banks 17–32. Press [PAD BANKS] and use the VALUE dial or the numeric keys to specify the bank number.



## Naming a pad bank

### 1. Press [PAD BANKS].

The PAD BANKS indicator (red) will light, and the PAD BANKS popup (Screen Guide; p. 5) will appear.



### 2. Press [F1](Name).

The EDIT PAD BANK NAME (Screen Guide; p. 3) will appear. Input the desired bank name.

### 3. When you've finished entering the name, press [F5](OK).

## Fixed Velocity function

Here's how you can disable the velocity sensitivity of the pads.

### 1. Press [FIXED VELOCITY].

The indicator will light orange, and the FIXED VELOCITY function will be turned on. In this state, the pads will produce a fixed velocity (initial value = 127) regardless of how strongly you strike them.

You can set the velocity value as desired. Refer to "Fixed Velocity Level" (p. 174).



- To turn off the FIXED VELOCITY function, press [FIXED VELOCITY] once again to make the indicator go dark.

## Multilevel function

Here's how you can use the sixteen velocity pads to play a single partial over sixteen different velocity levels.

### 1. Strike the VELOCITY PADS whose sound you want to play over sixteen pre-determined velocity levels.

The sound you play will be selected.

### 2. Press [MULTILEVEL].

The indicator will light orange, and the MULTILEVEL function will be turned on. In this state, pad 1 plays a low velocity and pad 16 plays the maximum velocity.



- Your actual playing strength is ignored while MULTILEVEL is on.
- To turn off the MULTILEVEL function, press [MULTILEVEL] once again to make the indicator go dark.
- The pad you strike determines which of the sixteen velocity levels are produced.

Pad	Velocity	Pad	Velocity	Pad	Velocity	Pad	Velocity
1	7	5	39	9	71	13	103
2	15	6	47	10	79	14	111
3	23	7	55	11	87	15	119
4	31	8	63	12	95	16	127

### Hold function

Here's how you can "hold down" a velocity pad without having to actually keep your finger on it.

1. **Press and hold the pad you want to "hold."**
2. **While continuing to press the VELOCITY PADS, press [HOLD].**

The HOLD indicator (red) will light, and the HOLD function will be turned on. Now that pad will continue sounding even after you take your finger off of it.



● To defeat HOLD, press [HOLD] once again to make the indicator go dark.

### Roll function

Here's how you can play a roll (rapidly repeated strikes).

1. **Press and hold [ROLL], and strike the VELOCITY PADS that you want to roll.**

A roll will be played on the pad as long as you continue pressing [ROLL].

You can change the interval (spacing) of the roll. Refer to "Pad Roll Interval" (p. 174).

# Quick Start

## Listening to the demo songs

The MV-8800 comes equipped with a wide variety of features for creating songs. To get a better idea of what these functions are, try listening to the demo songs.

### Loading a project

A project containing a demo song was saved to the MV-8800's internal hard disk when the unit was shipped from the factory. Use the following procedure to load the project containing the demo song to the MV-8800's memory.

#### 1 Press [PROJECT].

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

#### 2 Use CURSOR [▲] [▼] [◀] [▶] to select the LOAD PROJ icon, and press [ENTER].

The LOAD PROJECT screen (Screen Guide; p. 164) will appear.

The project saved on the hard disk are listed in the display.



#### 3 Move the cursor to the project that you want to load, and press [F5](Execute).

The display will ask "Save Current Project before loading project?"



#### 4 Press [F5](Yes) or [F1](No).

F-button	Action
[F1](No)	The selected project will be loaded without saving the current project.
[F5](Yes)	The current project will be saved, and then the selected project will be loaded.

The project is loaded to the MV-8800's memory.

### Start playback the demo song

This procedure plays back the demo song in the loaded project.

#### 1 Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.



#### 2 Press [PLAY (▶)].

The PLAY indicator will light, and the demo song playback will begin.

#### 3 Press [STOP (■)].

The PLAY indicator will go dark, and the demo song playback will stop.

### About the demo songs

Use of the demo song supplied with this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law. Additionally, this data must not be copied, nor used in a secondary copyrighted work without the permission of the copyright holder.

For more details about the demo songs, refer to the booklet "MV-8800 Content Discs."

# Using the velocity pads

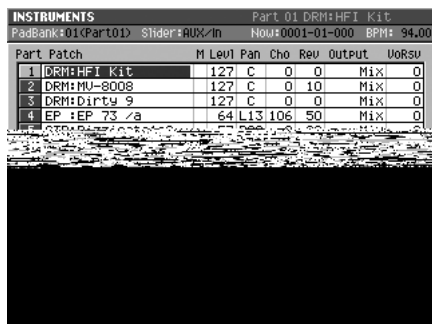
Try tapping the velocity pads to play a variety of different sounds.

## Performing instrument sounds

Tap the velocity pads to play drum kits, piano, and other instrument sounds.

### 1 Press [INSTRUMENTS].

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.



### 2 Use CURSOR [▲] [▼] to select the part to which you want to play.

The selected part number is highlighted. The highlighted part is called the current part.

### 3 Strike the velocity pads.

The patch assigned to the current part plays.

If you want to use the MV-8800 in even more advanced ways, read the following pages.

- Velocity pad operations (p. 35)
- Making an instrument settings (p. 111)

### Performing audio phrases

Tap the velocity pads to perform drum loops, vocal phrases, and other sounds.

#### 1 Press [AUDIO PHRASES].

The AUDIO PHRASES (PAD) screen (Screen Guide; p. 152) will appear.



#### 2 Strike the velocity pads.

You will hear the sound of audio phrases.

If you want to use the MV-8800 in even more advanced ways, read the following pages.

- Velocity pad operations (p. 35)
- Making an audio phrase settings (p. 111)

# Creating a song

Try using the sequencer to record a performance.

## Recording a pattern

This procedure records performances with the velocity pads to patterns.

### Setting up a pattern

#### 1 Press [PATTERN].

The PATTERN screen (Screen Guide; p. 91) will appear.



#### 2 Press [F1](Pattern List).

The PATTERN LIST screen (Screen Guide; p. 96) will appear.

PATTERN LIST					
Pattern 005 south hop 5					
PadBank:01 (Prtn) Shdnt: AUX/In Now: 0001-01-000 BPM:140.00					
No.	Name	Length	BPM	T.Sign	Pad
001	south hop 1	2	140.00	4/4	1-01(C →)
002	south hop 2	4	140.00	4/4	1-02(C# →)
003	south hop 3	4	140.00	4/4	1-03(D →)
004	south hop 4	4	140.00	4/4	1-05(E →)
*005	south hop 5	4	140.00	4/4	1-04(D# →)
006	south hop 6	4	140.00	4/4	1-06(F →)
007	booty bass 1	4	140.00	4/4	1-07(F# →)
008	booty bass 2	4	140.00	4/4	1-08(G →)
009	booty bass 3	4	140.00	4/4	1-09(G# →)
010	booty bass 4	4	140.00	4/4	1-10(A →)
011	booty bass 5	2	140.00	4/4	1-11(A# →)
012	booty bass 6	2	140.00	4/4	1-12(B →)
013	raw beats 1	4	140.00	4/4	1-13(C 0)
014	raw beats 2	4	140.00	4/4	1-14(C# 0)

#### 3 Use CURSOR [▲] [▼] to select a pattern with the name “(Empty)” and press [F5](Select).

A pattern (with a time signature of 4/4 and length of two measures) without anything recorded to it is set up, and the PATTERN screen (Screen Guide; p. 91) is displayed.



**Setting up tracks**

- 4** Use **CURSOR [▲] [▼]** to select the MIDI track which name is “MIDI Track 1.”
- 5** Press **[F2](Track Param)**.  
The TRACK PARAMETER popup (Screen Guide; p. 11) will appear.
- 6** Using the **Output Assign** parameter, select the part for the instrument to be played by the track.  
When you tap the velocity pads, the sounds for the selected part are played.



- 7** Once you have determined the part to be performed, press **[F5](Close)**.

**Recording the performance**

- 8** Press **[REC (●)]**.  
The REC indicator will blink, and the PATTERN RECORDING PARAMETER (MIDI) popup (Screen Guide; p. 101) will appear.
- 9** Press **[PLAY (▶)]**.  
The REC indicator and PLAY indicator will light, and recording will begin.  
Start the performance. The performance is recorded to the pattern.
- 10** When you've finished recording, press **[STOP (■)]**.  
The REC and PLAY indicators will go dark, and recording will stop.

**Playing back the performance**

- 11** Press **[TOP (◀◀)]**.  
The current time location will return to the beginning of the pattern.
- 12** Press **[PLAY (▶)]**.  
The PLAY indicator will light, and the pattern playback will begin.
- 13** Press **[STOP (■)]**.  
The PLAY indicator will go dark, and the pattern playback will stop.

If you want to use the MV-8800 in even more advanced ways, read the following pages.

- Using the sequencer (p. 131)
- Recording a song / pattern (p. 145)
- Editing a song / pattern (p. 167)



## Saving a project

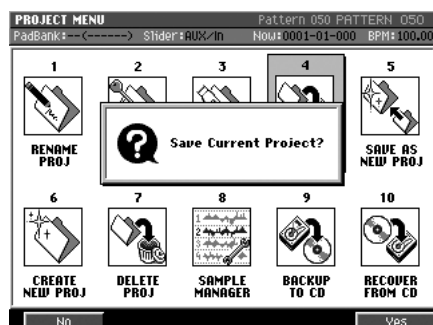
To prevent the loss of the recorded performance data due to unanticipated accidents, save the data to the MV-8800's internal hard disk.

### 1 Press [PROJECT].

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

### 2 Use CURSOR [▲][▼][◀][▶] to select the SAVE PROJ icon, and press [ENTER].

A message of "Save Current Project?" will appear.



### 3 Press [F5](Yes).

The project in the MV-8800's memory is saved to the internal hard disk.

# Assembling additional materials

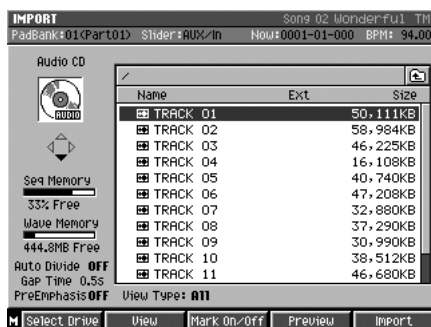
Performances with the MV-8800 can also involve importing sounds from audio CDs and sampling sounds using a microphone, and then performing using the velocity pads. Using the sounds you assemble enables you to create highly original works.

## Importing sound from an audio CD

Here's how to import sounds from an audio CD, then assign them to audio phrases.

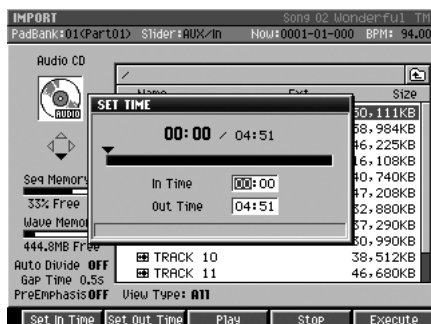
### Viewing the audio CD contents

- 1** Insert your audio CD into the CD-R/RW drive.
- 2** Press **[IMPORT]**.  
The IMPORT screen (Screen Guide; p. 219) will appear.
- 3** Press **[F1](Select Drive)**.  
The SELECT DRIVE popup (Screen Guide; p. 6) will appear.
- 4** Use **CURSOR [▲] [▼]** to select “Audio CD,” and press **[F5](Select)**.  
The contents of the audio CD are displayed.



### Specifying the range and importing the sounds

- 5** Use **CURSOR [▲] [▼]** to select the CD track that you want to import, and press **[F5](Import)**.  
The SET TIME popup (Screen Guide; p. 225) will appear.





## Sampling sounds using a mic

You can sample sounds using a mic and assign the sounds to patches.

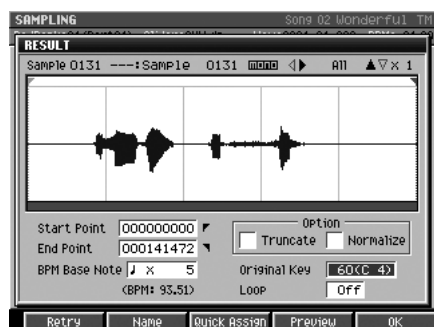
### Inputting audio with a mic

- 1** Connect a mic to the left ANALOG INPUT (MIC/LINE) jack.
- 2** Press [SAMPLING].  
The SAMPLING screen (Screen Guide; p. 209) will appear.
- 3** Set the Input Select parameter to Analog(L).  
The LEVEL meter fluctuates when the audio from the mic is input.
- 4** Adjust the audio input level using SENS knobs.  
Adjust the audio input level so that the level meters move as high as possible in the range of -12 dB – 0 dB.



### Sampling

- 5** Set the Sample Type parameter to Mono.  
The input audio is monaurally sampled.
- 6** Press [F5](Start).  
The sampling will begin. Input the audio.
- 7** Press [F5](Stop).  
The sampling will stop. The input audio is recorded to the wave memory as a sample.  
The RESULT popup (Screen Guide; p. 211) will appear. You can preview the recorded sample by holding down the [F4] (Preview) button.





# Try using the various functions

The MV-8800 features many other functions in addition to the ones introduced here. Read the pages corresponding to the features you want to use.

To learn more about how the MV-8800 is structured and the specialized vocabulary used:

- An overview of the MV-8800 (p. 51)

To create finished songs:

- Using the Mixer (p. 207)
- Using effects (p. 209)
- Automating mixing operations (Automation) (p. 219)
- Creating an audio CD (p. 227)

To operate the MV-8800 using a mouse:

- Using an external display and mouse to operate the MV-8800 (p. 251)

To combine audio and video:

- About V-LINK (p. 311)
- Using the velocity pads to display images (Pix Jam) (p. 285)

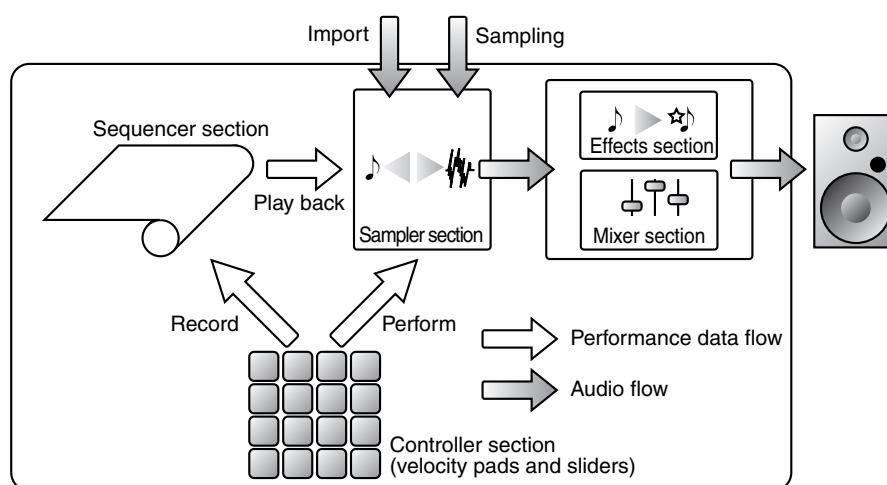
To connect the MV-8800 to a computer:

- Connecting to your computer via USB (p. 289)

# An overview of the MV-8800

## Basic structure

Broadly speaking, the MV-8800 consists of five sections: controller, sequencer, sampler, mixer, and effects.



### Controller section

This contains the velocity pads, sliders, and C (control) knobs. The performance data produced when you strike the velocity pads or turn the knobs is sent from the controller section to the sampler section, the sequencer section, and to external MIDI devices.

### Sequencer section

This records the performance data from the controller section, and the MIDI messages from an external MIDI device. The recorded performance data and MIDI messages can be transmitted to the sampler for playback. By sending the recorded MIDI messages from the sequencer to MIDI OUT, you can control an external MIDI device or a V-LINK device.

### Sampler section

A sampler is a device that captures audio from an analog input, or imports a wave file from a hard disk or CD, and holds this data as waveform data in wave memory (DIMM).

When the sampler receives performance data from the controller section or sequencer section, or MIDI messages from an external MIDI device, it can play back these samples while varying the pitch, applying a filter, or modifying the envelope, and output the resulting sound to the mixer section and effects section.



● For details on the types and specifications of DIMM that the MV-8800 can use, refer to “Wave Memory (RAM)” (Appendices; p. 76).

### Mixer section

This mixes the audio output from the sampler section, effects section, and analog inputs, and outputs the combined sound to the master outputs and to headphones.

### Effects section

The sound from the sampler output and the sound from the analog inputs can be processed by the effects section in a variety of ways.

# Sampler structure

The sampler consists of “samples,” which are stored in wave memory, and two types of sound generators --- “Instrument” and “Audio Phrase” — which allow these samples to be played using the velocity pads and the sequencer.

The Instrument sound generator is the appropriate choice when you want to play the sounds of pitched instruments such as a piano, or instruments such as a drum set, for which each velocity pad (note) will have a different sound.

The Audio Phrase sound generator is the appropriate one for handling looped phrases or vocal phrases of several measures, since the phrase can be synchronized to the sequencer’s tempo without changing the pitch of the phrase.

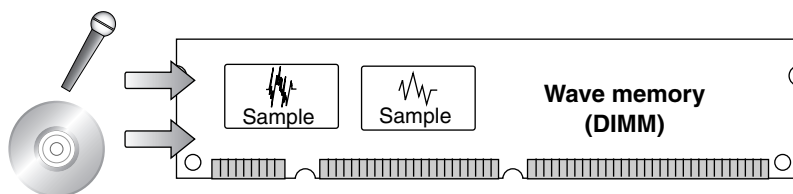
## Samples

Each piece of waveform data in wave memory is called a “sample.”

Samples are created by the following operations.

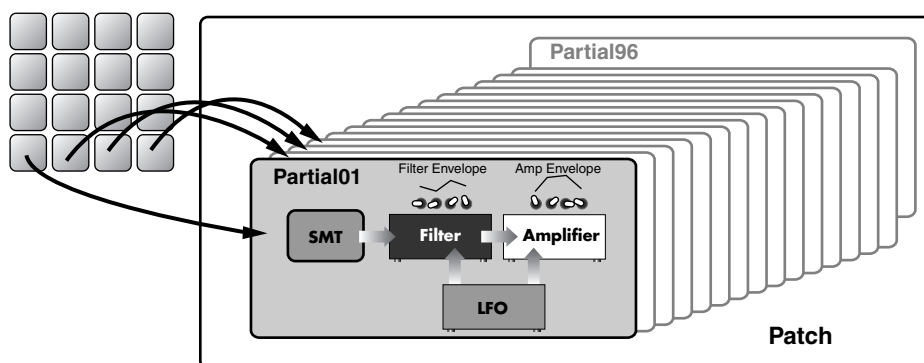
- Sampling
- Importing (loading) a file from hard disk or CD-ROM
- Recording to an audio track

Samples cannot be played directly from the velocity pads or sequencer. In order to play samples, you must assign the samples to a patch used by an instrument, or assign a sample to an audio phrase.



## Patches

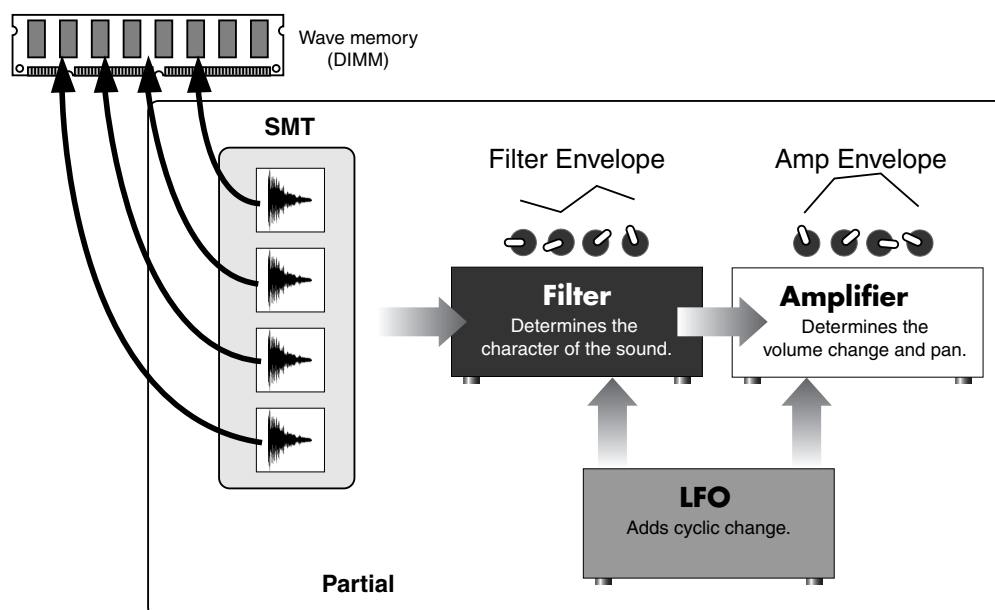
A “patch” is a set of sounds played from the velocity pads or the sequencer. A patch is analogous to an instrument such as a piano or drum set. Each patch is created by assigning sounds called “partials” to each velocity pad (each note). Up to 96 partials can be assigned to one patch.





## Partials

Partials are the ingredients from which a patch is constructed. In the case of a drum set patch, each separate sound such as snare or hi-hat corresponds to a different partial.



Each partial consists of the following six things.

- **SMT (Sample Mix Table)**

This assigns the samples that are the basis for the partial's sound. You can assign up to four samples to the SMT. If desired, you can make settings so that different samples will sound depending on how strongly you play a velocity pad.

- **Filter**

This specifies how the frequency content of the sound will change.

- **Amplifier**

This specifies the volume and panning (stereo position).

- **Filter Envelope**

This specifies how the frequency content will change over time.

- **Amp Envelope**

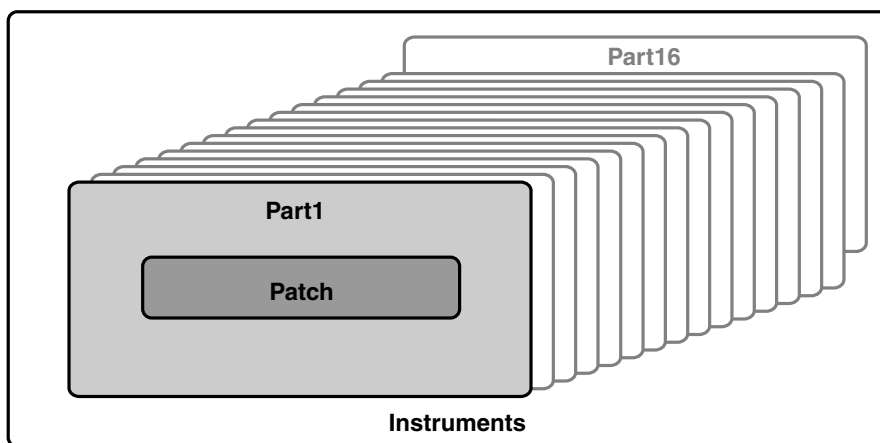
This specifies how the volume will change over time.

- **LFO (Low Frequency Oscillator)**

This specifies cyclic change (modulation). You can use the LFO to modulate the pitch, filter, or amp. Applying LFO to the pitch produces vibrato, applying it to the filter produces wah, and applying it to the amp produces tremolo.

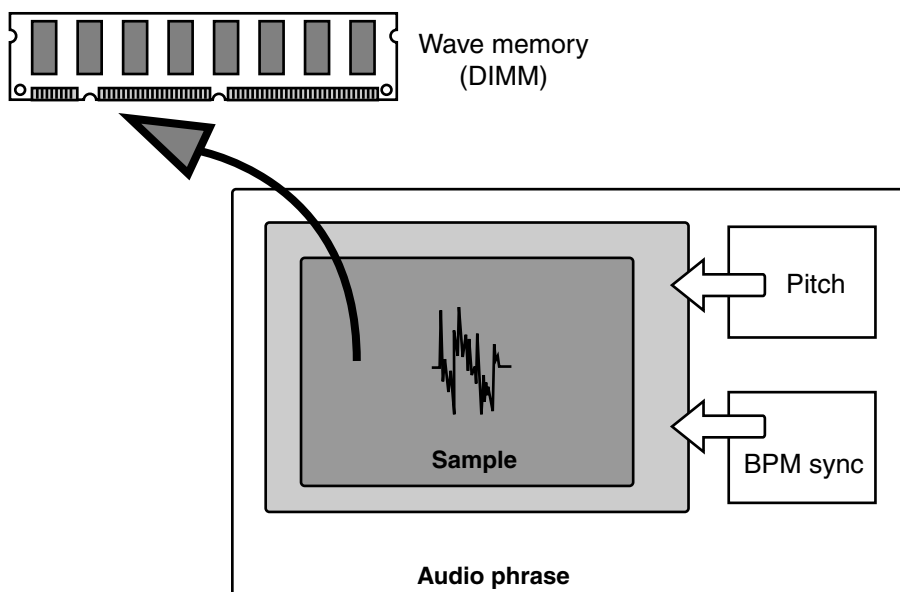
### Instruments

Instruments are where you can assign patches so that the patches can be played from the velocity pads or sequencer. Each instrument has sixteen “parts,” and can handle sixteen patches simultaneously.



### Audio phrases

Since audio phrases can be synchronized to the tempo of the sequencer without changing their pitch, they are appropriate for handling loop phrases or vocal phrases of several measures in length.

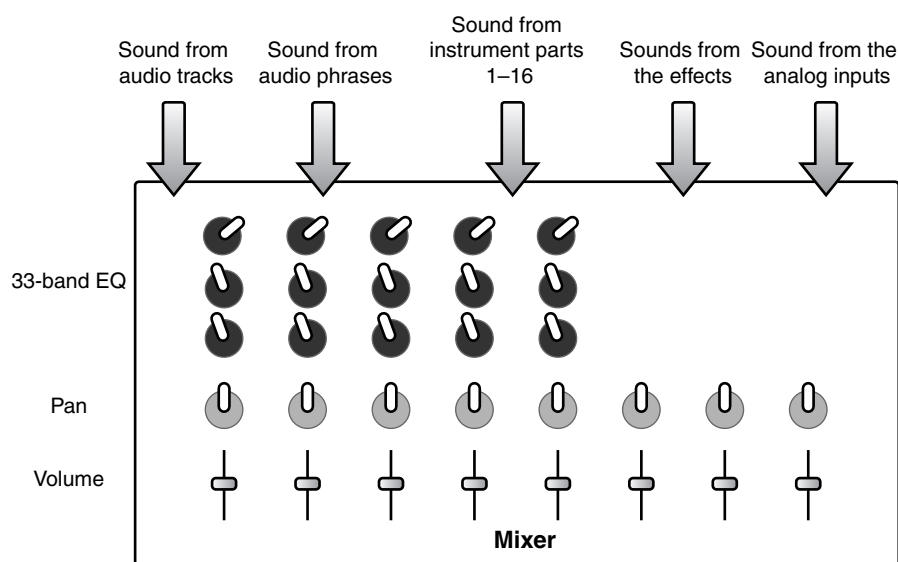


# Mixer structure

The mixer section mixes the following sounds.

- Sound produced by each part in the instrument
- Sound from audio phrases
- Sound from audio tracks
- Sound from the effects
- Sound received at the analog inputs.

An independent three-band EQ is provided for each part of the instrument and each audio track.



# Effect structure

The effects section consists of three effects processors: MFX (multi-effect), delay/chorus, and reverb

The MTK (Mastering Tool Kit) can be used only when the MV-8800 is in Mastering mode.

## MFX (multi-effect)

The multi-effect provides 25 different effects (algorithms), and you can select the desired one of these to use.

You can change the routing to apply this effect to a variety of locations.



● MFX (multi-effect), delay/chorus, and reverb cannot be used while using MTK (mastering tool kit).

## Delay/chorus

Delay is an effect that delays the sound.

Chorus is an effect that adds depth and spaciousness to the sound.

You can choose to use either delay or chorus.

## Reverb

Reverb is an effect that simulates the reverberation occurring in a concert hall or cave.

## MTK (mastering tool kit)

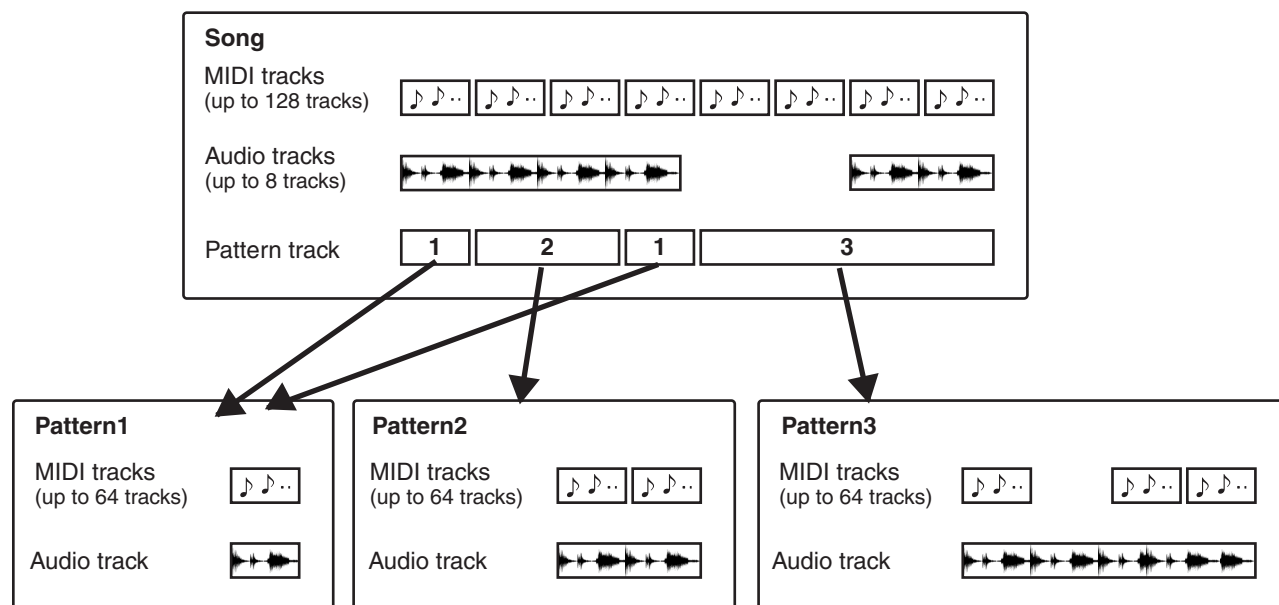
This is available only in Mastering mode.

It is an effect that makes the volume of the entire song more consistent, and boosts the loudness to an ideal level.

# Sequencer structure

The sequencer records and plays back the performance data from the velocity pads, etc. The performance data recorded in the sequencer is collectively referred to as a “sequence” (or “sequence data”).

The MV-8800 has two types of sequencers: song and pattern.



## Songs

On the MV-8800, performance data for an entire composition is called a “song.”

A song consists of the following tracks.

- MIDI tracks (up to 128 tracks)
- Audio tracks (up to 8 tracks)
- Pattern track
- Mute control track
- Tempo track

In addition, a song also contains instrument, mixer, and effect settings.

## Patterns

A pattern is another place (separate from a song) in which performance data can be recorded.

A pattern consists of the following tracks.

- MIDI tracks (up to 64 tracks)
- Audio track
- Mute control track

Unlike a song, a pattern does not include instrument, mixer, or effect settings. Since a pattern can be called from the pattern track of a song, it's convenient to use patterns to record phrases that are repeated several times in your song.

Since patterns can also be called from the velocity pads, they can also be used in your live performances.

Yet another way to use patterns is as scratch pads for storing musical ideas that come to mind.

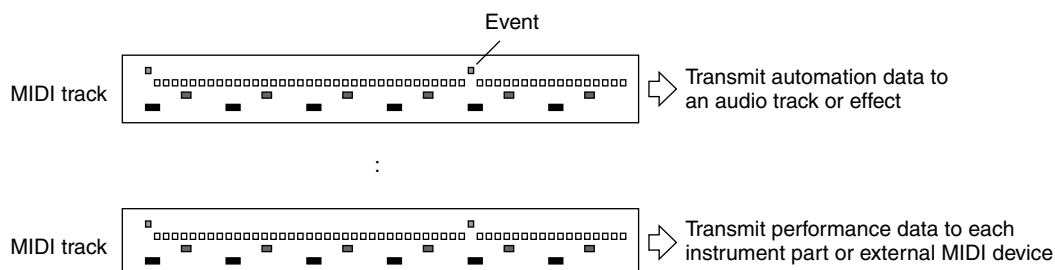
### MIDI tracks

A MIDI track records performance data for an instrument or an external MIDI channel.

Each item of performance data recorded on a MIDI track is called an “event.”

MIDI tracks also record automation data for audio tracks or effects.

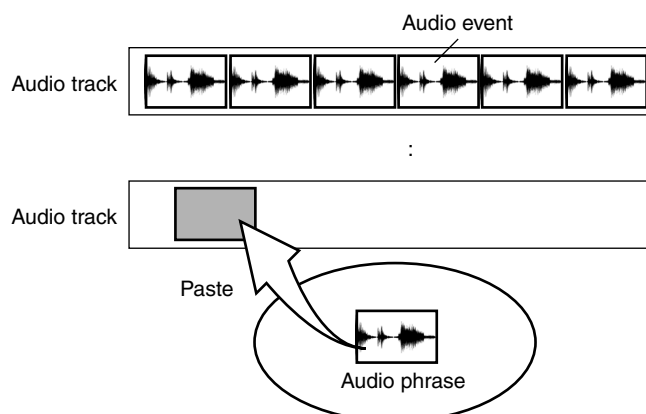
There is also a Play Quantize function that non-destructively adjusts the playback timing for the performance data of each track.



### Audio tracks

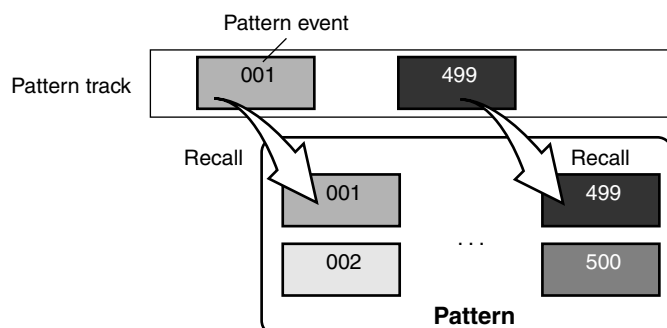
An audio track directly records audio data, just like a tape recorder. Each item of audio data recorded on an audio track is called an “audio event.” Audio events can be synchronized to the tempo without affecting their pitch.

You can also paste audio phrases into an audio track and play them.



### Pattern track

The pattern track lets you assign patterns. The pattern track records the pattern numbers, and each such number is called a “pattern event.”



### Mute control track

This track records mute data for MIDI tracks, audio tracks, and the pattern track.

### Tempo track

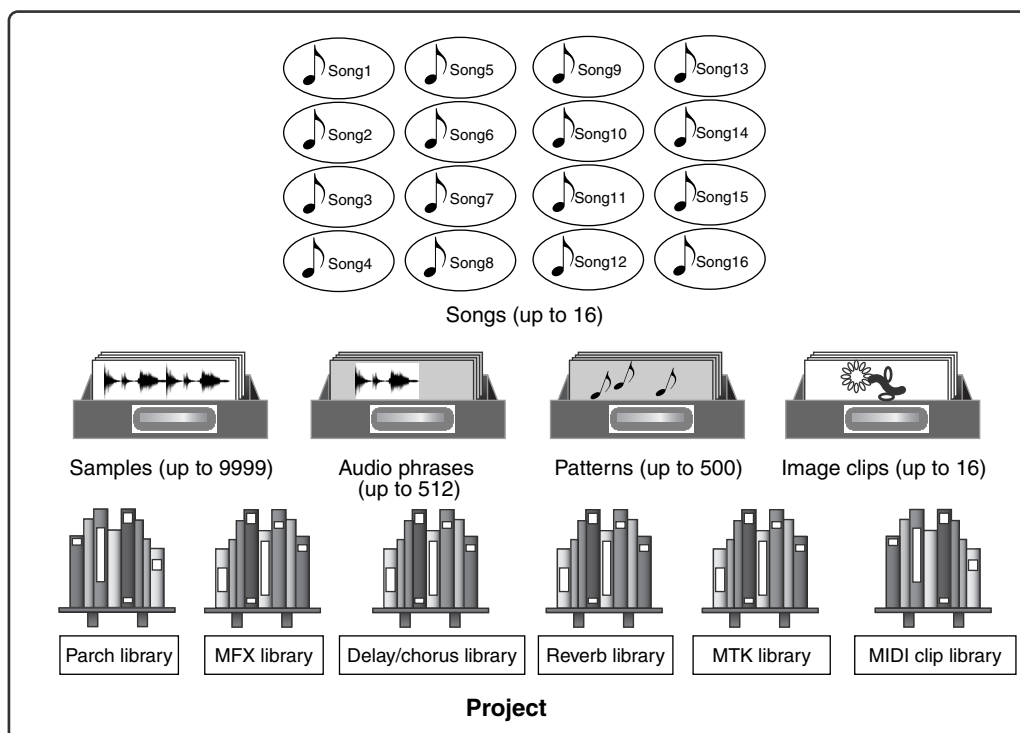
This track records changes in tempo (BPM and time signature) over time.

## Project

On the MV-8800, the data used to create your compositions is managed in units called “projects.”

A project consists of the following data.

- Songs (up to 16 songs)
- Patterns (up to 500 patterns)
- Samples (up to 9999 samples)
- Audio phrases (up to 512 audio phrases)
- Various libraries
- Image clips (up to 16 clips)



When you save data to the hard disk or load data from the hard disk, the data is saved or loaded as a project.

Different songs within a project can share samples, audio phrases, patterns, and library data.

If you create a new project, you'll be able to create completely different songs.



- The entire project is loaded into the MV-8800's internal memory, and all of the operations are performed in memory. Unlike operations that use a hard disk or other media, processing will be quick and stress-free.

## Songs

On the MV-8800, the data needed to play one composition is collectively called a “song.”

A song consists of the following data.

- MIDI tracks (up to 128 tracks)
- Audio tracks (up to 8 tracks)
- Pattern track
- Mute control track
- Tempo track
- Instrument
- Mixer
- Effects



- There can be up to sixteen songs in a project, but the actual maximum number may be less depending on the amount of data (events) that is created.

### Patterns

A “pattern” is another place (separate from a song) in which performance data can be recorded.

A pattern consists of the following tracks.

- MIDI tracks (up to 64 tracks)
- Audio track
- Mute control track

Since a pattern can be called from the pattern track of a song, it's convenient to use patterns to record phrases that are repeated several times in your song.

Since patterns can also be called from the velocity pads, they can also be played in real time during a live performance.

Yet another way to use patterns is as scratch pads for storing musical ideas that come to mind.

### Libraries

Libraries are places that can store various types of settings.

When you've got some settings that you're really pleased with you can register them in the appropriate library and share them among different songs.

#### ● Patch library

This is a library for patches. You can register 128 patches in the patch library.

#### ● MFX library

This is a library for MFX settings. You can register 100 different settings in the MFX library. In addition, 34 preset settings are provided in a special read-only library.

#### ● Delay/chorus library

This is a library for delay/chorus settings. You can register 50 different settings in the delay/chorus library. In addition, 2 preset settings are provided in a special read-only library.

#### ● Reverb library

This is a library for reverb settings. You can register 50 settings in the reverb library. In addition, 4 preset settings are provided in a special read-only library.

#### ● MTK (mastering tool kit) library

This is a library for MTK (mastering tool kit) settings. You can register 50 settings in the MTK library. In addition, 21 preset settings are provided in a special read-only library.

#### ● MIDI clip library

Up to 100 sections of a MIDI track (or multiple tracks) can be registered in the MIDI clip library.

For example, you could save different variations of drum patterns (intro, fill-in, break, etc.) in the MIDI clip library, and use them to rapidly assemble the rhythm track for a song.



# About modes

The MV-8800 operates in one of four modes: Song mode, Pattern mode, Mixdown mode, or Mastering mode.

## Song mode

In this mode you can record, play, and edit songs. You will be able to use up to 128 MIDI tracks, 8 audio tracks, the pattern track, the mute control track, and the tempo track.

The MV-8800 will always start up in this mode.

## Pattern mode

In this mode you can record, play, and edit patterns. You will be able to use up to 64 MIDI tracks, one audio track, and the mute control track.

## Mixdown mode

In this mode you can record the playback of your song as a stereo WAV file on the internal hard disk. This process is called “mixdown.” The files recorded in this mode are saved in the MIXDOWNTR folder of the internal hard disk.

You can’t record into a song while this mode is selected, but you can play back and edit the song.

In order to master a completed song, you must first mix it down.

## Mastering mode

In this mode you can use the MTK (mastering tool kit) to adjust the tonal character and loudness of a WAV file you’ve created in Mixdown mode, and re-record it as a different WAV file on the hard disk. This process is called “mastering.” The files recorded in this mode are saved in the MASTERTR folder of the internal hard disk.

When you’re in this mode, you can only play back or record the WAV file that’s being mastered.

Music CDs are normally created from WAV files that have been mastered.



## Loading the pre-installed patches

When shipped from the factory, the MV-8800's internal hard disk contains a variety of patches ("pre-installed patches") that you will find convenient when creating songs, such as drum kits and bass sounds. To use the pre-installed patches (Appendices; p. 14), load them in the same way as any other patches (Load Patch).

**1. Press [INSTRUMENTS].**

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

**2. Press [MENU].**

The MENU popup will appear.

**3. Select "Load Patch" and press [F5](Select).**

The LOAD PATCH screen (Screen Guide; p. 150) will appear.



**4. Make sure that the current drive is the MV-8800's internal hard disk, and use CURSOR [▲] [▼] [◀] [▶] to select the "PATCHES" folder.**

**5. Press CURSOR [▶].**

The contents of the PATCHES folder will appear.



**6. Select a folder and press CURSOR [▶].**

The patches are organized into folders by their type. Select the folder containing the type of patches you want to load, and press CURSOR [▶].

The contents of the selected folder (patch data) will appear.



- You can audition a patch before actually loading and using it. Refer to "Auditioning or previewing before you import" (p. 74).

### 7. Move CURSOR [▲] [▼] to the patch that you want to load and press [F5](Load).

The ASSIGN TO PART / LIBRARY popup (Screen Guide; p. 224) will appear.



### 8. Specify the parameters.



● If you want to import into only one of these (part only or library only), turn the other setting Off.

- **Part**

If the To parameter is set to “Part,” specifies the part in which the new patch will be loaded.

Range: Off, 1–16

- **Library**

If the To parameter is set to “Library,” specifies the library number in which the new patch will be loaded.

Range: Off, 1–128

- **F-buttons**

F-button	Explanation
[F3](With Delete)	Deletes the samples used by the specified part or library patch (Delete Patch), and then load the data
[F5](Execute)	Loads the patch to the specified location.

### 9. Press [F5](Execute).

The patch will be imported into the specified part and library,

# Importing the WAV or AIFF files

You can import a WAV file or AIFF file and use it as sample data for the MV-8800.



- Some AIFF files are recorded in the AIFF-C (AIFC) format. The MV-8800 cannot import AIFF files recorded in this format.

## 1. Press [IMPORT].

The IMPORT screen (Screen Guide; p. 219) will appear.

## 2. Press [F1](Select Drive).

The SELECT DRIVE popup will appear.

## 3. Use CURSOR [▲] [▼] to select the disk containing the WAV/AIFF file you want to import, and press [F5](Select).

The contents of the disk will be displayed.

## 4. Use CURSOR [▲] [▼] [◀] [▶] to select the WAV/AIFF file you want to import.

Press CURSOR [▶] to show the contents of the folder. To return to the “parent folder” in which you were previously, press CURSOR [◀].

### • F-buttons

F-button	Explanation
[F1](Select Drive)	Displays the SELECT DRIVE popup, letting you switch the drive from which to select files.
[F2](View)	Here you can limit the type of the file that will appear in the IMPORT screen.
[F3](Mark On/Off)	Turns the check mark on/off for a file.
[F4](Preview)	Auditions the currently-highlighted file. To hear auditioning, press [F4](Preview).
[F5](Import)	Imports the selected or check marked file(s).



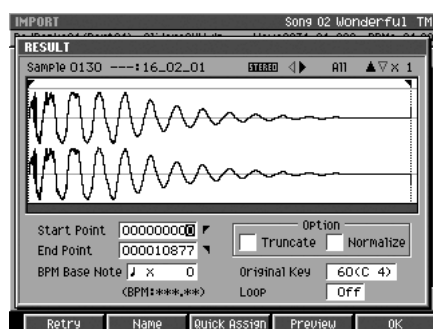
- By using [F3](Mark On/Off) to assign a mark to files you want to import, you can import multiple files in a single operation.
- By pressing [MENU] and selecting “All Mark” you can select or de-select all files on the list.

## 5. Press [F5](Import).

The data will be imported, and the RESULT popup will appear. Here you can audition the imported data. A sample number will be assigned to the imported data.



- The sample number is shown above the waveform display.



## 6. Specify the parameters.

### • Start Point / End Point

Specify the points at which the sample will start playing and stop playing. The Start Point - End Point region is highlighted.

Range: 000000000.000–The end of sample

### • BPM Base Note

Draws measure and beat lines on the displayed sample.



- The BPM is displayed below the BPM Base Note. The displayed BPM value is calculated from the BPM Base Note setting and the playback length of the sample.

Range: ♩, ♪, ♫ (initial value), ♪, ♫ / x 1–x 4–x 65535

## Importing the WAV or AIFF files

- **Truncate**

Deletes the portions of the sample before the Start Point and after the End Point.

Range: Off, On

- **Normalize**

Raises the overall level of the sample without allowing the maximum level to be exceeded.

Range: Off, On



● You can't use Undo function to bring back a truncated or normalized sample.

- **Original Key**

Specifies the basic pitch. When you play this key, the sample will sound at its original pitch (the pitch at which it was sampled).

Range: 0 (C -)–60 (C 4)–127 (G 9)

- **Loop**

Specifies how [F4](Preview) will operate. You can also make setting of loop playback when you assign the sample to pad as a Partial or an Audio Phrase.

Value	Explanation
Off	The sample will audition once from the Start Point to the End Point.
On	The sample will repeatedly audition from the Start Point to the End Point.

- **F-buttons**

F-button	Explanation
[F1](Retry)	Discards the displayed sample will be discarded, and retries the sampling operation. The IMPORT screen will appear.
[F2](Name)	Displays the EDIT NAME popup, where you can edit the sample name.
[F3](Quick Assign)	Displays the SELECT QUICK ASSIGN popup.
[F4](Preview)	Auditions the currently-highlighted sample. To hear auditioning, hold down [F4](Preview).
[F5](OK)	The RESULT popup will close. The imported data will be added to the list in the SAMPLE MANAGER screen (Screen Guide; p. 169).



● If you want to use the imported data as an audio phrase or patch, press [F3](Quick Assign) to get the Select Quick Assign message (Screen Guide; p. 213).

You can use PREVIEW [FROM (↗)] and [TO (→)] to audition the region (the side at which the cursor is located) near the Start Point or End Point.

Preview	Explanation
[TO (→)]	Playback sample from a point slightly earlier (Preview Length) than the current editing point.
[FROM (↗)]	Playback sample for a short time (Preview Length) from the current editing point.

## 7. Press [F5](OK).

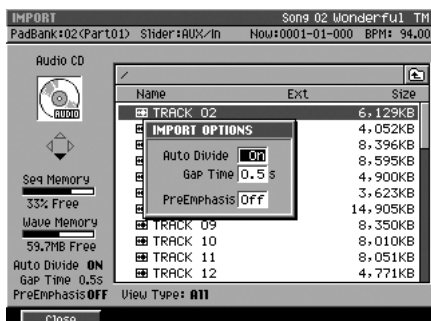
The RESULT popup will close. The imported data will be added to the list in the SAMPLE MANAGER screen. Check the sample number that was assigned in step 5.



● If you want to use the imported data as a patch or audio phrase, use the Quick Assign function in step 7. For details, refer to "Playing the imported data immediately (Quick Assign)" (p. 75).

## Options when importing

If you press [MENU] then select “Importing the WAV or AIFF files” (p. 65) in step 4, the IMPORT OPTIONS popup will appear.



### • Auto Divide

The Auto Divide function detects regions of silence during sampling, and divides the sample into several samples at these points.

Value	Explanation
Off	The waveform will be imported without being divided.
On	The waveform will be divided at regions of silence.

### • Gap Time

When Auto Divide is On, this parameter specifies the length of the silent regions that will be detected.

Range: 0.5, 1.0, 1.5, 2.0 sec



- If you are importing multiple files, the Auto Divide settings are not used.
- A maximum of 96 samples can be divided.

### • Pre Emphasis

Specify whether emphasis processing will be applied when you import a music data file.

Value	Explanation
Off	Emphasis processing will not be applied to the imported data.
On	Emphasis processing will be applied to the imported data.



- The amount of time required to execute the emphasis.
- The high frequency range of the inputted sample will be boosted when Pre Emphasis is On.

## Importing the WAV or AIFF files

### ● Check multiple samples you have captured

The RESULT (MULTIPLE) popup appears when multiple samples are captured as a result of sampling or import process. On the RESULT (MULTIPLE) popup, following operations can be done.

- Edit sample name
- Preview samples
- Assign multiple samples to pads at one time
- Delete multiple samples at one time



#### 1 Wave Display

Display waveform of the sample selected on sample list.

#### 2 Sample List

Display captured samples as list. Below the list, number and total size of captured samples are displayed.

#### • F-buttons

F-button	Explanation
[F1](Retry)	“Retry sure?” message will appear. Press [F5](Yes) to delete captured sample.
[F2](Name)	The EDIT NAME popup will appear. You can edit the name of sample selected on sample list.
[F3](Quick Assign)	The SELECT QUICK ASSIGN popup will appear. Assign captured multiple samples to pads at one time.
[F4](Preview)	Auditions the currently-highlighted file in the sample list.
[F5](OK)	The RESULT (MULTIPLE) popup will close.

Press [F5](OK) when you complete to edit sample name or preview the sample. The RESULT (MULTIPLE) popup will be closed.

If you like to assign captured samples to pads as partials or audio phrases, press [F3](Quick Assign). The Select Quick Assign message (Screen Guide; p. 213) will appear.



#### • F-buttons

F-button	Explanation
[F3](AssignToPhrs)	The AUDIO PHRASE QUICK ASSIGN (MULTIPLE) popup (Screen Guide; p. 215) will appear. The multiple samples will assign to the specified pads as audio phrase.
[F5](AssignToPatch)	The PATCH QUICK ASSIGN (MULTIPLE) popup (Screen Guide; p. 218) will appear. The multiple samples will assign to the specified pads as patch.



## ● Viewing only specific types of file

Press [F2](View) in IMPORT screen, the VIEW FILE TYPE popup (Screen Guide; p. 221) will appear.

You can select the kind of files that will be shown in the list.



## ● Type

Select the kind of files that will be shown in the list.

Value	Explanation
All	All files will be shown.
Sample	<ul style="list-style-type: none"> <li>• Windows Wave file</li> <li>• AIFF file</li> <li>• Akai MPC2000/2000XL sound file (.SND)</li> <li>• Akai S1000 sound file (.A1S)</li> <li>• Akai S3000 sound file (.A3S)</li> </ul> will appear.
Patch	<ul style="list-style-type: none"> <li>• Akai MPC2000/2000XL program file (.PGM)</li> <li>• Akai S1000 program file (.A1P)</li> <li>• Akai S3000 program file (.A3P)</li> <li>• MV-8800 patch (.MV0)</li> </ul> will appear.
Song	Standard MIDI File (.MID) will appear.
Pix	<ul style="list-style-type: none"> <li>• JPG file (.JPG)</li> <li>• bitmap file (.BMP)</li> </ul> will appear.



- Roland S-700 series data (samples, partials, patches) will all be displayed, regardless of how the Type parameter is set.
- If you change the Type setting when check marks have already been assigned to files, all check marks will be cleared.

## ● Types of audio files that can be imported

The MV-8800 is able to import WAV files (extension .WAV) and AIFF files (extension .AIF) of the following types.

Format	Linear (PCM) format
Channels	Monaural (1 channel) or stereo (2 channels)
Sampling frequency	No limitation
Bit depth	8, 16, 24, or 32 bits

Audio files that don't have a sampling frequency of 44.1 kHz will automatically be converted to 44.1 kHz when they are imported.

# Importing from an audio CD

You can import audio from an audio CD and use it as a patch or audio phrase.



- Unauthorized use, distribution, sale, lending, performance, or broadcast etc. of copyrighted material belonging to a third party is prohibited by law.

## ● Before you import from an audio CD

Carefully read the “Copyright” and “About the License Agreement” sections in the inside back cover of the Owner’s Manual. You must abide by these conditions when using imported audio material.

### 1. In the CD drive, insert the audio CD that you want to import.

### 2. Press [IMPORT].

The IMPORT screen (Screen Guide; p. 219) will appear.

### 3. Press [F1](Select Drive).

The SELECT DRIVE popup (Screen Guide; p. 6) will appear.

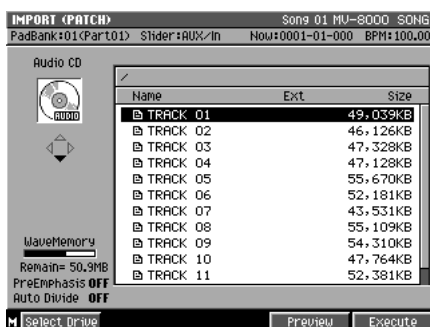


### 4. Use CURSOR [▲] [▼] to select the Audio CD, and press [F5](Select).

The CD-R/RW drive will be selected and list of the files on the audio CD will appear.

If no audio CD is inserted in the drive, the message “Drive not ready.” will appear. In this case, internal hard disk drive will be selected automatically.

### 5. Move the cursor to the track number that you want to import from the audio CD.



- You can press [F4](Preview) to audition. To stop auditioning, press [F4](Stop).

## Importing from an audio CD

### The options during import

By setting various options in the Import screen you can change the behavior of import.

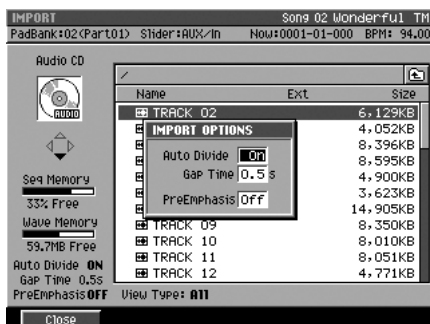
#### ● Applying emphasize while you import (Pre Emphasis)

1. **Make preparations for import as described in step 1–5 of “Importing from an audio CD” (p. 70) and then press [MENU].**

The MENU popup will appear.

2. **Select “Import Options” and press [F5](Select).**

The IMPORT OPTIONS popup (Screen Guide; p. 222) will appear.



3. **Turn the Pre Emphasis parameter On.**

The pre emphasis function will be processed.



- The amount of time required to execute the emphasis.
- The high frequency range of the inputted sample will be boosted when Pre Emphasis is On.

4. **Press [F1](Close).**

Proceed with import as described in step 6 of “Importing from an audio CD” (p. 70).

#### ● Automatically divide the sample at silent regions during import

1. **Make preparations for import as described in step 1–5 of “Importing from an audio CD” (p. 70) and then press [MENU].**

2. **Select “Import Options” and press [F5](Select).**

The IMPORT OPTIONS popup (Screen Guide; p. 222) will appear.

3. **Turn the Auto Divide parameter On.**

When a silent region is detected during import, the MV-8800 will automatically divide the sample.

4. **Set the Gap Time value.**

Specifies the length of the silent regions that will be detected.

5. **Press [F5](Close).**

Proceed with import as described in step 6 of “Importing from an audio CD” (p. 70).



- A maximum of 96 samples can be divided.

# Loading sound libraries of other model

You can load sound library data that was created for a model other than the MV-8800.

When you load a Roland S-700 series patch file, or an AKAI MPC series or S-series program file, its structure will be re-created on the MV-8800.

This lets you create a patch without having to make assignments to the velocity pads.

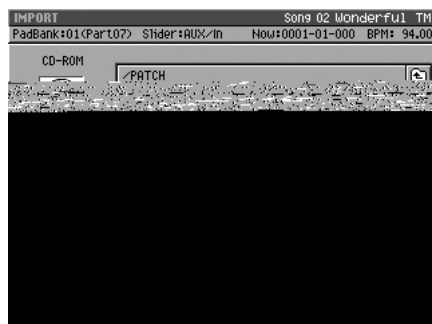
Format	Filename extension
Roland S-700 series patch file	-
Akai MPC2000/2000XL program file	.PGM
Akai S1000 program file	.A1P
Akai S3000 program file	.A3P
Akai MPC2000/2000XL sound file	.SND
Akai S1000 sound file	.A1S
Akai S3000 sound file	.A3S



- Some imported data may not be reproduced correctly.
- To create a patch using the types of data listed in the gray portion of the table, refer to “Importing the WAV or AIFF files” (p. 65).

- Using the same procedure as described up to step 4 of “Importing the WAV or AIFF files” (p. 65), select the sound library (patch or program) that you want to import.
- Press [F5](Import).

The ASSIGN TO PART / LIBRARY popup (Screen Guide; p. 224) will appear.



- If you want to import into only one of these (part only or library only), turn the other setting Off.

## Part

If the To parameter is set to “Part,” specifies the part in which the new patch will be created.

Range: Off, 1–16

## Library

If the To parameter is set to “Library,” specifies the library number in which the new patch will be created.

Range: Off, 1–128

## F-buttons

F-buttons	Explanation
[F3](With Delete)	Deletes the samples used by the specified part or library patch (Delete Patch), and then import the data.
[F5](Execute)	Imports the patch to the specified location.

- Press [F5](Execute).

The patch will be imported into the specified part and library.



- You cannot create a patch simply by loading Akai MPC2000/2000XL program files (.PGM) alone. The sound files (.SND or .WAV) must also be present in the same folder as the program file.
- The data on an Akai MPC2000/2000XL or S1000/S3000 CD-ROM is organized into proprietary units called “partitions.” On the MV-8800, these will appear as folders named PARTITION A, PARTITION B, and so on.
- When Akai MPC2000/2000XL or S1000/S3000 program files or sound files are converted, the category name will be “AK” and the patch name will be the first twelve characters of the program file name.

### Auditioning or previewing before you import

You can audition a Patch before actually loading and using it. Let's try auditioning a pre-installed Patch before actually loading it for use.



- MV-8800 Patches (filename extension “.MV0”) can also be auditioned/previewed from the LOAD PATCH screen.

**1. Press [IMPORT].**

The IMPORT screen will appear.

**2. Press [F1](Select Drive).**

The SELECT DRIVE popup will appear.

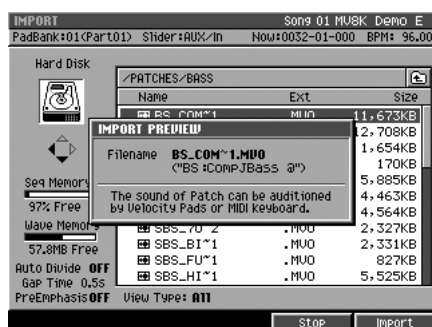
**3. Use CURSOR [▲] [▼] to select disk containing the Patch data you want to import, and press [F5](Select).**

The contents of the disk will be displayed.

**4. Use CURSOR [▲] [▼] [◀] [▶] to select the Patch data you want to import.**

**5. Press [F4](Preview).**

The IMPORT PREVIEW popup will appear. The screen will indicate “Reading patch for preview...,” and loading will begin. When all the data has been loaded, the IMPORT PREVIEW popup will show the name of the Patch that was loaded.



**6. Strike VELOCITY PADS to audition the Patch.**

**7. If you decided to import the Patch, press [F5](Import).**

If you're finished auditioning/previewing, press [F4](Stop).



- Depending on the Patch being loaded, it may take some time until you can preview or audition the Patch.
- Only the Patch that is highlighted in step 4 can be auditioned/previewed/imported on the IMPORT PREVIEW popup.
- You can change the range of key (partial) if you switch the pad bank.
- You can audition the sound from the connected external MIDI keyboard.

#### ● Types of Patches that can be auditioned/previewed

- MV-8800 Patches (File extension “.MV0”)
- Roland S-7x0 series Patches
- AKAI MPC2000/2000XL series program (File extension “.PGM”)
- AKAI S1000/S3000 series program (File extension “.A1P”, “.A3P”)

#### ● If the display indicates “Wave memory is not enough to preview.”

The MV-8800's wave memory is not enough.

No further audio data can be auditioned or previewed, and therefore this Patch data could not be auditioned or previewed.

# Playing the imported data immediately (Quick Assign)

In order to play a sample that you imported or sampled, you must assign the sample to a patch or an audio phrase.

## Assigning a sample to a patch

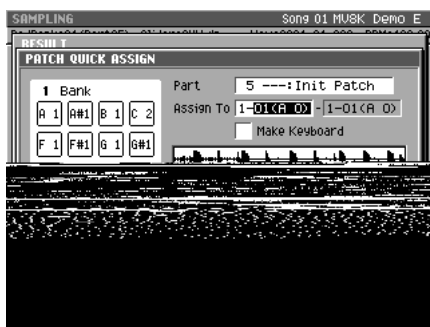
You can assign the sampled data to specified a partial of a patch.

1. Press [F3](Quick Assign) in “Importing the WAV or AIFF files” (p. 65) step 6 or “Importing from an audio CD” (p. 70) step 7.

The Select Quick Assign message (Screen Guide; p. 213) will appear.

2. Press [F5](AsgnToPatch).

The PATCH QUICK ASSIGN popup (Screen Guide; p. 216) will appear.



3. Specify the Part (part number) which you want to assign a sample.
4. Specify the Assign To parameter which you want to assign the pad bank number and pad number (note number).  
If you want to play chromatic pitches using the sample, check the Make Keyboard box. If you check the Make Keyboard box, you can also specify the range over which the sample is to be assigned.
5. Press [F5](Execute).

A sample will assign to the specified velocity pad (note number).

## Assigning a sample to an audio phrase

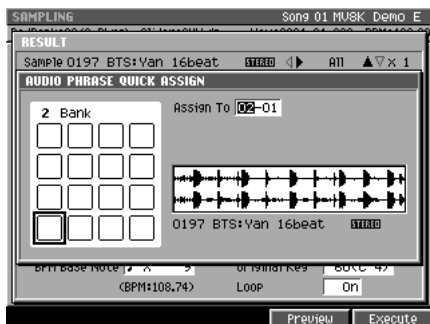
You can assign the sampled data to specified an audio phrase.

1. Press [F3](Quick Assign) in “Importing the WAV or AIFF files” (p. 65) step 6 or “Importing from an audio CD” (p. 70) step 7.

The Select Quick Assign message (Screen Guide; p. 213) will appear.

2. Press [F3](AsgnToAPhrs).

The AUDIO PHRASE QUICK ASSIGN popup (Screen Guide; p. 214) will appear.



3. Specify the Assign To parameter which you want to assign the pad bank number and pad number.
4. Press [F5](Execute).

A sample will assign to the specified velocity pad.

### Assigning a patch by chopping a sample

You can divide a sample at the desired points and assign them to partials.

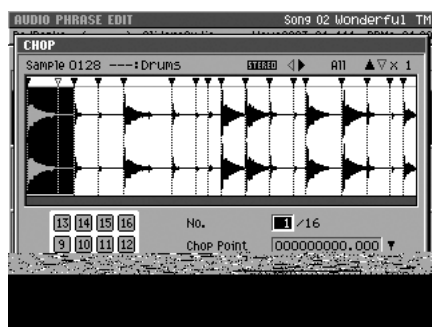
**MEMO** ● You cannot chop a sample if you're importing multiple WAV or AIFF files, or multiple tracks from an audio CD.

1. Press [F3](Quick Assign) in “Importing the WAV or AIFF files” (p. 65) step 6 or “Importing from an audio CD” (p. 70) step 7.

The Select Quick Assign message (Screen Guide; p. 213) will appear.

2. Press [F1](Chop).

The CHOP popup (Screen Guide; p. 159) will appear.



3. Specify the Current Point parameter.

The sample will be divided at the Current Point you specify.

**MEMO**

- You can assign up to 95 points (i.e., divide the sample into 96 pieces).
- If you want the dividing points to be determined automatically according to certain conditions, press [F3](Auto Chop). The AUTO CHOP popup will appear. For details on the parameters (conditions) you can set, refer to “AUTO CHOP popup” (Screen Guide; p. 160).

4. Press [F1](Add Point).

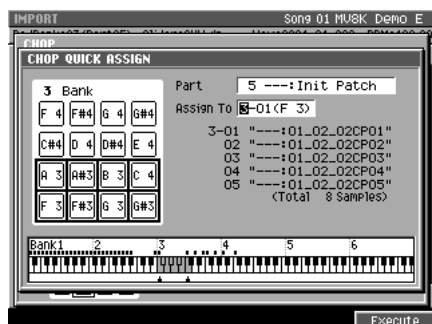
A new dividing point with Current Point will be created. If you want to assign additional dividing points, repeat step 4.

5. Press [F5](AsgnToPatch).

The sample will be divide at the time location(s) you specified. The CHOP QUICK ASSIGN popup (Screen Guide; p. 161) will appear.

**MEMO**

- The divided samples assigned to the partial in the key follow zero (no pitch).
- If you attempt to overwrite the pads that has partial, “Overwrite sure?” message appears. If you want to overwrite, press [F5](YES). Or press [F1](No) to cancel assignment.



6. Specify the Part (part number), part bank, and velocity pad number (note number) to which you want to assign the divided sounds.

7. Press [F5](Execute).

The divided sample(s) will assign to the specified pads as partials of the part.



## Assigning multiple samples to a patch

Assign multiple samples you have captured on sampling or import process to the pads as partials.



- If you've imported multiple WAV or AIFF files, or multiple tracks from an audio CD, you won't be able to select and assign individual velocity pads.

1. Press **[F5](AsgnToPatch)** when the **Select Quick Assign** message (Screen Guide; p. 213) is displayed.

The **PATCH QUICK ASSIGN (MULTIPLE)** popup (Screen Guide; p. 218) will appear.



2. Specify the **Part** parameter which you want to assign the part number of the instrument.



- Samples are assigned as partials to the patch of the instrument pad you specified using the **Part** parameter.

3. Specify the **Assign To** parameter which you want to assign the pad bank number and pad number (note number).

4. Press **[F5](Execute)**.

The sample will assign to the specified pads.



- Samples will be assigned consecutively, starting with the pad bank number and velocity pad number you specified using the **Assign To** parameter. If you attempt to assign a sample to a velocity pad for which a sample already exists, a message will ask "Overwrite sure?" Press **[F5](Yes)** if you want to overwrite the sample, or press **[F1](No)** if you decide to stop assigning samples.

### Assign multiple samples as audio phrases

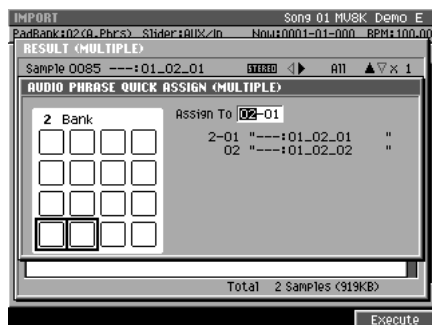
Assign multiple samples you have captured on sampling or import process to the pads as audio phrases.



- If you've imported multiple WAV or AIFF files, or multiple tracks from an audio CD, you won't be able to select and assign individual velocity pads.

1. Press [F3](AsgnToAPhrs) when the Select Quick Assign message (Screen Guide; p. 213) is displayed.

The AUDIO PHRASE QUICK ASSIGN (MULTIPLE) popup (Screen Guide; p. 215) will appear.



2. Specify the Assign To parameter which you want to assign the pad bank number and pad number.
3. Press [F5](Execute).

The sample will assign to the specified pads.



- Samples will be assigned consecutively, starting with the pad bank number and velocity pad number you specified using the Assign To parameter. If you attempt to assign a sample to a velocity pad for which a sample already exists, a message will ask "Overwrite sure?" Press [F5](Yes) if you want to overwrite the sample, or press [F1](No) if you decide to stop assigning samples.

# Importing SMF (Standard MIDI File) data

You can import SMF data into a pattern or song.



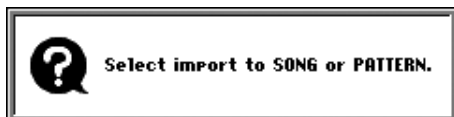
● SMF (Appendices; p. 13)

## 1. Press [IMPORT].

The IMPORT screen (Screen Guide; p. 219) will appear.

## 2. Use CURSOR [▲] [▼] [◀] [▶] to select the SMF that you want to import, and press [F5](Import).

“Select import to SONG or PATTERN” message will appear.



## 3. Select the type of data (song or pattern) into which you want to convert the imported SMF data.

Operation	Explanation
[F3](To Song)	Convert the SMF data to a song.
[F5](To Pattern)	Convert the SMF data to a pattern.
[EXIT]	Cancels the operation.

### ● If you import by pressing [F3](To Song)

The imported SMF data will be saved as a new song in the current project.

### ● If you import by pressing [F5](To Pattern)

SELECT PATTERN screen will appear. In this screen, you specify the location within the pattern list in which the new pattern is to be saved.

Use CURSOR [▲] [▼] to specify the location for saving, and press [F5](Execute).

If you select a pattern other than Empty, the newly saved data will overwrite that pattern.

# Loading audio phrases from the hard disk

Here's how to load audio phrases that have been saved using the procedure explained in "Saving audio phrases to the hard disk" (p. 118) into the specified pad bank.

**1. Press [IMPORT].**

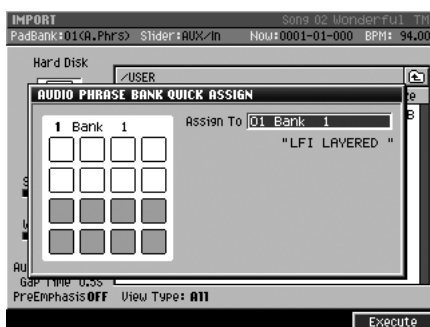
The IMPORT screen (Screen Guide; p. 219) will appear.

**2. Use CURSOR [▲] [▼] [◀] [▶] to select the audio phrase file (file extension ".MVA") that you want to import.**

The procedure is the same as in the FILE UTILITY screen (Screen Guide; p. 189). For details, refer to "Managing files (File Utility)" (p. 243).

**3. Press [F5](Import).**

The AUDIO PHRASE BANK QUICK ASSIGN popup (Screen Guide; p. 227) will appear.



**4. Using the Assign To parameter, select the pad bank number to which you want to assign the audio phrases.**

**5. Press [F5](Execute).**

The audio phrases will be imported into the specified pad bank.

# Loading effect settings from the hard disk

Here's how to assign effect settings that have been saved using the procedure explained in "Saving a current effect setting to the hard disk" (p. 213) to the effects library.

## 1. Press [IMPORT].

The IMPORT screen (Screen Guide; p. 219) will appear.

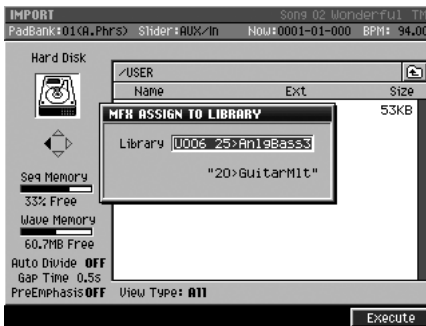
## 2. Use CURSOR [▲] [▼] [◀] [▶] to select the effect setting file (file extension ".MVF", ".MVC", or ".MVR") that you want to import.

The procedure is the same as in the FILE UTILITY screen (Screen Guide; p. 189). For details, refer to "Managing files (File Utility)" (p. 243).

## 3. Press [F5](Import).

The popup that appears will depend on the effect setting file that you are importing.

Effects type	Popup displays
MTX	MTX ASSIGN TO LIBRARY popup (Screen Guide; p. 228)
Dly/Cho	DELAY/CHORUS ASSIGN TO LIBRARY popup (Screen Guide; p. 228)
Reverb	REVERB ASSIGN TO LIBRARY popup (Screen Guide; p. 228)



## 4. Using the Library parameter, select the effect library number to which you want to assign the effect settings.

## 5. Press [F5](Execute).

The effect settings will be imported into the specified effects library.



# Sampling

Here's how to record (sample) from a connected external mic or synthesizer, and use the sample as an audio source for the MV-8800's sampler.

## Making initial settings for sampling

### ● To adjust the sensitivity and level of the analog input



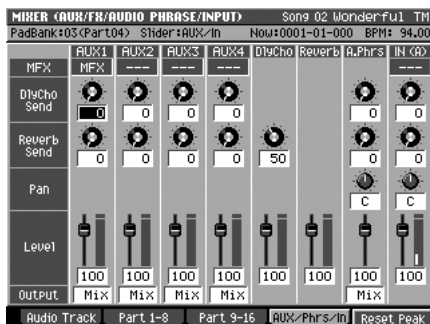
● If you're recording an analog input source, adjust the recording level before sampling.

#### 1. Press [MIXER].

The MIXER screen will appear.

#### 2. Press [F4](AUX/Phrs/In).

The MIXER (AUX/FX/AUDIO PHRASE/INPUT) screen (Screen Guide; p. 237) will appear.



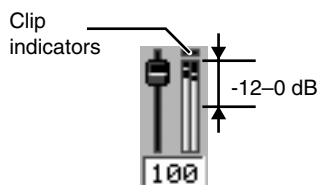
#### 3. Set the Level of IN channel to 100 by using Slider 8.

#### 4. Input an audio signal to the ANALOG INPUT MIC/LINE (or ANALOG INPUT PHONO) jacks.

The level meter will move.

#### 5. Adjust the SENS L/R knobs.

Adjust the knobs so that the level meters move as high as possible in the range of -12 dB–0 dB. If the clip indicators light, the level is too high.



# Sampling

## 1. Press [SAMPLING].

The SAMPLING screen (Screen Guide; p. 209) will appear.



## 2. Set the parameters for sampling.

### • Sample Type

Specifies the number of channels that will be sampled.

Range	Explanation
Mono	Monaural (one channel)
Stereo	Stereo (two channels)



- Data sampled in stereo will occupy twice the space of monaural data.
- Playing back stereo sampled data will use two voices of polyphony.

### • Input Select

Selects the input source for sampling or recording.


Range	Explanation
Analog	Analog input jack (stereo)
Analog(L+R)	ANALOG INPUT jack (Lch and Rch mixed to monaural)
Analog(L)	ANALOG INPUT jack (Lch only, monaural)

### • Start Trigger

Specifies how sampling will begin.

Range	Explanation
Manual	Sampling will be started by pressing [F5](Start) manually.
Level	Sampling will be triggered by the input level.
Pad	Sampling will begin when you strike a pad.
Play	Sampling will begin when you play back the sequencer.



- When you adjust the level of the Start Trigger, a  will appear at the right of the level meter. Sampling will begin when the input level exceeds this mark.
- The way in which sampling starts and stops will depend on the Start Trigger and Stop Trigger setting.

### • Level

Specifies the response level when using the input level to start sampling. Lower values will produce higher sensitivity, meaning that even a small sound will trigger sampling.

Range: -36, -24, -18, -12, -8, -4 dB

### • Pre Sample Time

This specifies the duration of sound from before the sampling start time that will be included in the recorded sample. Increasing the Pre Sample Time parameter value will cause sampling to capture the sound from before the moment you initiate sampling. By speeding up the response, this allows the sharp attack at the beginning of a sound to be captured.

Range: 0, 20 40, 80, 160, 320, 640, 1000 ms



- The Pre Sample Time setting is valid if the Start Trigger is set to Level, Pad, or Play. With a setting of Pre Sample Time=0, recording will begin the instant that sampling is initiated; i.e., the Pre Sample Time will have no effect.



- **Stop Trigger**

Specifies how sampling will stop.

If you set the Stop Trigger parameter to “Beat” or “Time,” sampling will stop automatically after the specified time has elapsed.

Range	Explanation
Manual	Sampling will be stopped manually.
Beat	Sampling will stop after the number of beats specified by the Length parameter.
Time	Sampling will stop after the time specified by the Length parameter.

- **Beat / Time**

Specifies the time after which sampling will stop when Stop Trigger parameter is Beat or Time.

Range: Beat 1–8–20000

Time 000:01–000:02–100:00 (minutes: seconds)

- **Auto Divide**

The Auto Divide function detects regions of silence within the sample, and divides the sample into several samples at these points.

Range	Explanation
Off	Samples without dividing the waveform.
On (✓)	Divides the waveform at regions of silence.



- A maximum of 96 samples can be divided. If a silent region is detected while sampling the 96th sample, sampling will stop automatically.
- If you used the Auto Divide function to create multiple samples, the RESULT (MULTIPLE) popup will appear. For details, refer to “Check multiple samples you have captured” (p. 68)

- **Gap Time**

Silences of a duration longer than the specified time will be considered as silence. The Gap Time parameter is valid if Auto Divide parameter is on.

Range: 0.5, 1.0, 1.5, 2.0 sec

- **Auto Emphasis**

Automatically pre-emphasis processes after sampling.

Range	Explanation
Off	Emphasis processing will not be applied to the recorded data.
On (✓)	Emphasis processing will be applied to the recorded data.



- High frequency range of the recorded sample will be boosted when Pre Emphasis is On.

- **Auto Normalize**

Automatically normalizes the level after sampling.

Range	Explanation
Off	The level of the sample will not be normalized.
On (✓)	The level of the sampled sound will be boosted as high as possible without causing distortion.



- If you use Auto Normalize together with Auto Divide, each divided sample will be normalized.

### 3. Press [F5](Start).

“Now Sampling..” message will appear, and starts sampling.

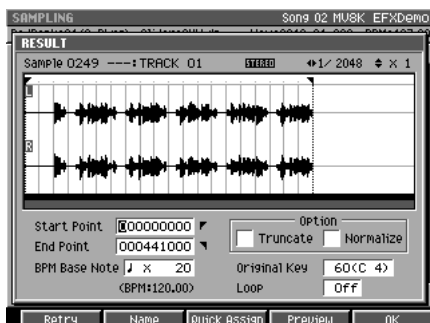


- The remaining time available for sampling is shown in the Remain field of the SAMPLING screen.

## 4. Press [F5](Stop).

Stops sampling. The RESULT popup (Screen Guide; p. 211) will appear.

Audition the sampled result. Each sampled data item will be assigned to a sample number.



## 5. Set the parameters for adjusting.

### • Start Point / End Point

Specify the points at which the sample will start playing and stop playing. The Start Point - End Point region is highlighted.

Range: 000000000.000–The end of sample

### • BPM Base Note

Draws measure and beat lines on the displayed sample.

Range: ♩, ♪, ♫ (initial value), ♮, ♯ / x 0–x 4–x 65535



● The BPM is displayed below the BPM Base Note. The displayed BPM value is calculated from the BPM Base Note setting and the playback length of the sample.

### • Original Key

Specifies the basic pitch. When you play this key, the sample will sound at its original pitch (the pitch at which it was sampled).

Range: 0 (C -)–60 (C 4)–127 (G 9)

### • Truncate

Deletes the portions of the sample before the Start Point and after the End Point.

Range: Off, On (✓)



● You can't use Undo function to bring back a truncated or normalized sample.

### • Normalize

Raises the overall level of the sample without allowing the maximum level to be exceeded.

Range: Off, On (✓)

### • Loop

Specifies how [F4](Preview) will operate. You can also make setting of loop playback when you assign the sample to pad as a Partial or an Audio Phrase.

Value	Explanation
Off	The sample will audition once from the Start Point to the End Point.
On	The sample will repeatedly audition from the Start Point to the End Point.

- **F-buttons**

F-button	Explanation
[F1](Retry)	Displays "Retry Sure?" message. If you press [F5](Yes), discards the sampled result and the SAMPLING screen will appear.
[F2](Name)	Displays the EDIT SAMPLE NAME popup (Screen Guide; p. 3), where you can edit the sample name.
[F3](Quick Assign)	Displays the Select Quick Assign message (Screen Guide; p. 213).
[F4](Preview)	Auditions the currently-highlighted sample. To hear auditioning, hold down [F4](Preview).
[F5](OK)	Closes the RESULT popup (Screen Guide; p. 211).



- If you want to use the sampled data as an audio phrase or patch, press [F3](Quick Assign) to get the Select Quick Assign message (Screen Guide; p. 213).

You can use PREVIEW [FROM (→)] and [TO (→)] to audition the region (the side at which the cursor is located) near the Start Point or End Point.

Preview	Explanation
[TO (→)]	Playback sample from a point slightly earlier (Preview Length) than the current editing point.
[FROM (→)]	Playback sample for a short time (Preview Length) from the current editing point.

## 6. Press [F5](OK).

The RESULT popup (Screen Guide; p. 211) will close. The sampled data will be added to the list in the SAMPLE MANAGER screen (Screen Guide; p. 169). Check the sample number that was assigned in step 5.



- If you want to discard the sampled result that is shown, press [F1](Retry).

### Advanced sampling

#### ● Sampling the sound played by the MV-8800's sampler (Re-sampling)

You can sample the sound that is being sent from the MV-8800's mix bus. This is called "resampling."



- You can sample the sound that has been sent through an effect, or sample the sound of multiple samples played simultaneously.
- Since the external audio input (analog) is active even while resampling, you can mix these sources for resampling.

#### 1. Press [SAMPLING] and then press [F2](Re-Sampling).

The RE-SAMPLING screen (Screen Guide; p. 209) will appear.



#### 2. Proceed with sampling as described in step 2 of "Sampling" (p. 84).

The rest of the procedure is the same. The sound produced by the MV-8800 will be recorded while sampling continues.

### Applying effects while you sample

You can apply an effect directly to the input source while you sample. For details, refer to "Applying an effect to the sound from an input" (p. 215).

# Making Instrument settings

An instrument has sixteen parts, and you can assign a patch to each part.

## Assigning the patch to a part



● "Patch" (p. 52)

### 1. Press [INSTRUMENTS].

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

### 2. Use CURSOR [▲] [▼] to select the part to which you want to assign a patch.

The selected part number (the current part) is highlighted.

### 3. Press [F4](Library).

The PATCH LIBRARY popup (Screen Guide; p. 117) will appear.



● Alternatively, you can access the PATCH LIBRARY popup by moving the cursor to the Patch column and turning the VALUE dial or using [DEC] [INC].



### 4. Move the cursor to the desired patch.

### 5. Press [F5](Use This).

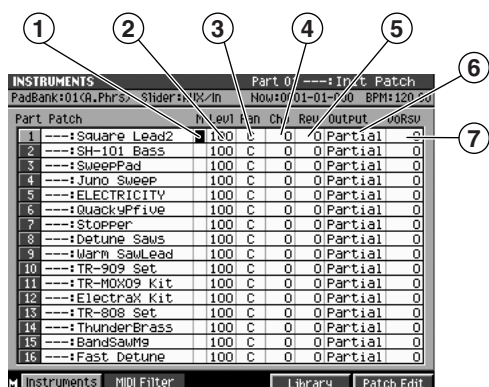
The specified patch will be loaded.

# Making instrument settings

## 1. Press [INSTRUMENTS].

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

## 2. Use CURSOR [▲] [▼] [◀] [▶] to move the cursor to the parameter you want to adjust.



## 3. Turn the VALUE dial or use [DEC] [INC] or the numeric keys to edit the value.



For details on the parameters, refer to “INSTRUMENTS screen” (Screen Guide; p. 114).

### ① Mute Switch

Temporarily mutes (M) or un-mutes (Off) the playback of each part

### ② Part Level

Adjusts the output volume of each part.

### ③ Part Pan

Sets the panning of each part. A setting of “L63” places the sound at far left, “0” at center, and “R63” at far right.

### ④ Part Delay/Chorus Send Level

Adjust the audio send level of the part to the delay/chorus effect.

### ⑤ Part Reverb Send Level

Adjusts the audio send level of the part to the reverb effect.

### ⑥ Part Output Assign

Adjusts the audio output destination of the part.

### ⑦ Voice Reserve

Specifies the number of voices that will be reserved for each part if you attempt to play more than 32 voices of polyphony simultaneously.

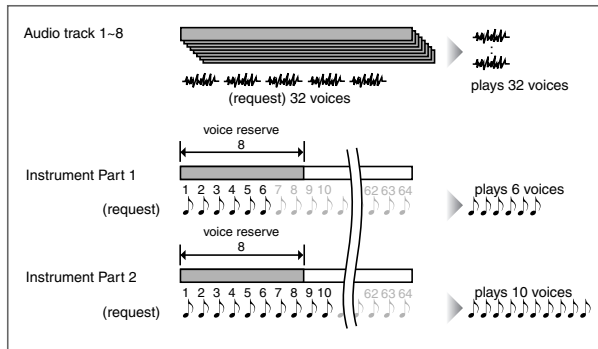


You can't set the Voice Reserve parameter in a way that would cause the total for all parts to exceed 32.

## About maximum polyphony and Voice Reserve

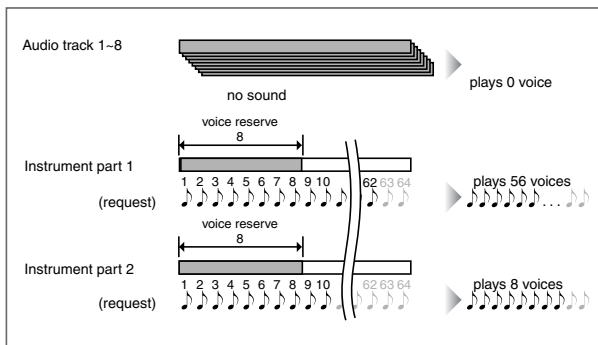
The MV-8800 can play 64 voices simultaneously, but there are certain limitations on polyphony due to the design of the sound generator. Audio tracks are given priority so that they will be able to play 32 voices at any time. This means that if audio tracks are playing 32 voices, the remaining 32 voices can be played by instruments.

### ● example 1



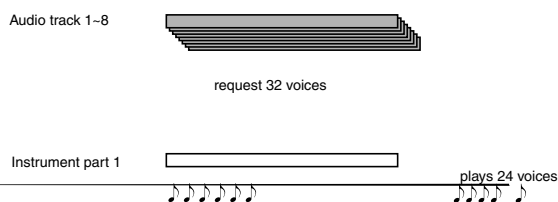
In example 1, instruments are being requested to play a total of 16 voices, and actually are playing 16 voices. Since the audio tracks are playing 32 voices, the entire MV-8800 is playing a total of  $32 + 16 = 48$  voices.

### ● example 2



In example 2, the instruments by themselves are being requested to play a total of 72 voices, producing a shortage. The number of voices specified by the voice reserve setting of each part are allocated and the remaining requests are ignored so that a total of 64 voices are playing.

### ● example 3



In example 3, the audio tracks are playing 32 voices, meaning that the instruments can play the remaining 32 voices. However, there is a shortage because a total of 72 voices are being requested.

The number of voices specified by the voice reserve setting of each part are allocated, and the remaining requests are ignored so that a total of 64 voices are playing.





# Copying the settings of a part to a different part

Here's how you can copy the settings of the current part to a different part. This is convenient when you want to create a different patch based on the settings of a certain part.

## 1. Press [INSTRUMENTS].

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

## 2. Use CURSOR [▲] [▼] to select the copy-source part.

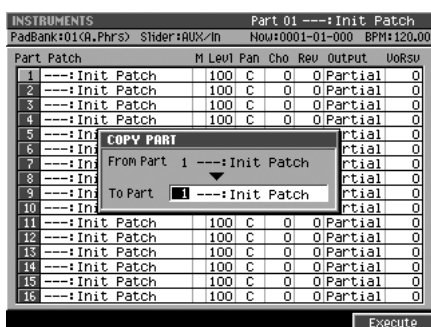
The selected part (the current part) number will be highlighted.

## 3. Press [MENU].

The MENU popup will appear.

## 4. Select "Copy Part" and press [F5](Select).

The COPY PART popup (Screen Guide; p. 151) will appear.



## 5. Turn the VALUE dial or use [DEC] [INC] to select the copy-destination part number.

## 6. Press [F5](Execute).

The settings will be copied to the part you specified.



- The patch for the copy-destination part will be overwritten.

# Initializing the settings of a part

Here's how you can initialize all parameters of the current part.

**1. Press [INSTRUMENTS].**

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

**2. Use CURSOR [▲] [▼] to select the part number you want to initialize.**

The part number (the current part) will be highlighted.

**3. Press [MENU].**

The MENU popup will appear.

**4. Select “Initialize Part” and press [F5](Select).**

A message of “Initialize Part ##. Are you sure?” will appear. (## is a part number.)

F-button	Explanation
[F1](No)	Cancels without initializing.
[F5](Yes)	Initializes the current part.



- You can't recover the parameters that have been initialized. If you want to keep the patch, be sure to save it before initializing.

# Creating a patch

## Making a patch settings

### 1. Press [INSTRUMENTS].

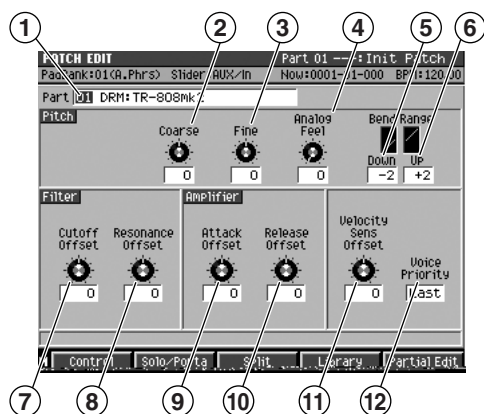
The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

### 2. Use CURSOR [▲] [▼] to select the part that uses the patch you want to edit.

The selected part number (the current part) will be highlighted.

### 3. Press [F5](Patch Edit).

The PATCH EDIT screen (Screen Guide; p. 118) will appear.



● For details on the parameters, refer to “PATCH EDIT screen” (Screen Guide; p. 118).



● Strike the pads to hear the result of your settings. To check the pads to which the sounds are assigned, press [PAD BANKS] to display the “PAD BANKS popup” (p. 5).

#### ① Part number/Patch name

Selects the part that use the patch you want to edit.

#### ② Patch Coarse Tune

Adjust the pitch of the entire patch in steps of one semitone.

#### ③ Patch Fine Tune

Adjust the pitch of entire patch in steps of one cent.



● One cent = 1/100th of a semitone

#### ④ Analog Feel Depth

Applies irregularity to the patch, simulating the natural instability that is typical of an analog synthesizer.

#### ⑤ Pitch Bend Range Down

Specifies the amount by which the pitch of the patch will change (in semitones) when you operate the pitch bender downward.

## Making a patch settings

---

### ⑥ Pitch Bend Range Up

Specifies the amount by which the pitch of the patch will change (in semitones) when you operate the pitch bender upward.

### ⑦ Cutoff Offset

Applies a relative adjustment to the cutoff frequency of the entire patch.

### ⑧ Resonance Offset

Applies a relative adjustment to the resonance of the entire patch.



#### ● Resonance

Boosts the region near the cutoff frequency, adding a distinctive character to the sound.

### ⑨ Attack Time Offset

Applies a relative adjustment to the amplifier attack time.



#### ● Attack time

The time from when you strike the velocity pad and the sound begins, until the moment when the maximum volume is reached.

### ⑩ Release Time Offset

Applies a relative adjustment to the amplifier release time.



#### ● Release time

The time from when you release the velocity pad until the sound decays to silence.

### ⑪ Velocity Sens Offset

Applies an adjustment to the velocity sensitivity of the entire patch.



#### ● Velocity

The force at which you strike the velocity pad.

### ⑫ Voice Priority

Specifies how voices are to be handled when you play patches in a way that would exceed the maximum polyphony.



### Loading a patch from the patch library

Here's how to load a patch from the library and use it for the current part.

**1. Press [INSTRUMENTS].**

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

**2. Use CURSOR [▲] [▼] to select the part for which you want to change patches.**

The selected part number (the current part) is highlighted.

**3. Press [F4](Library).**

The PATCH LIBRARY popup (Screen Guide; p. 117) will appear.



**4. Select the patch that you want to load and press [F5](Use This).**

The selected patch will be recalled to the current part.

## Saving a patch to the hard disk

Here's how to save the current patch to disk. A patch saved in this way can be used by a different project. For details, refer to "Loading a patch from the hard disk" (p. 100).

1. Press **[INSTRUMENTS]**.

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

2. Use **CURSOR [▲] [▼]** to select the part that uses the patch you want to save.

The selected part number (the current part) is highlighted.

3. Press **[MENU]**.

The MENU popup will appear.

4. Select **"Save Patch"** and press **[F5](Select)**.

The SAVE PATCH popup (Screen Guide; p. 149) will appear.



5. Specify the save destination (such as /USER) and press **[F5](Save)**.

The EDIT FILE NAME popup (Screen Guide; p. 3) will appear.

6. Specify the name of file you want to save.

The file name will be the name you assigned plus an extension of ".MV0".

7. Press **[F5](Execute)**.

The patch of the current part will be saved on the hard disk.

### Loading a patch from the hard disk

Here's how to load a patch from the hard disk and use it for the current part and the patch library.



● For additional information, refer also to “Loading the pre-installed patches” (p. 63).

#### 1. Press [INSTRUMENTS].

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

#### 2. Press [MENU].

The MENU popup will appear.

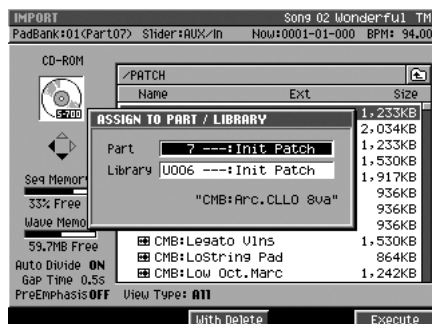
#### 3. Select “Load Patch” and press [F5](Select).

The LOAD PATCH screen (Screen Guide; p. 150) will appear.



#### 4. Select the patch that you want to load and press [F5](Load).

The ASSIGN TO PART / LIBRARY popup (Screen Guide; p. 224) will appear.



#### 5. Select the destination (instruments part and patch library).

If you want to load into only one of these, turn the other setting Off.


#### 6. Press [F5](Execute).

The patch will loaded into the specified part and library.



Deleting the patch

Here’s how you can delete a patch that’s assigned to a part. The samples used by that patch will also be deleted.

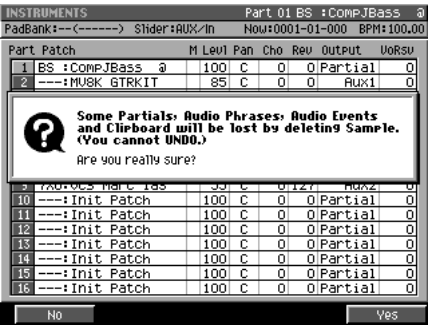
 ● You can’t use the Undo function to bring back a deleted patch or sample.

- 1. **Press [INSTRUMENTS].**  
The INSTRUMENTS screen (Screen Guide; p. 114) will appear.
- 2. **Use the CURSOR to select the part of the patch that you want to delete.**  
The selected part number (the current part) will be highlighted.
- 3. **Press [MENU].**  
The MENU popup will appear.
- 4. **Select “Delete Patch” and press [F5](Select).**  
A message of “Delete Patch on Part ##. Are You Sure?” will appear. (## is a part number.)


F-button	Explanation
[F1](No)	Cancels the operation (The patch and sample will remain).
[F3](Assign Only)	Deletes the patch (the sample will remain).
[F5](Yes)	Delete the patch and sample used by that patch.

Deleting a sample that’s used by more than one partial / audio phrase / audio event

When press [F5](Yes) in step4, the sample you are about to delete is used by another partial, audio phrase, and/or audio event, the following message will appear.  
“One or more other partials, audio phrases, and/or audio events will be lost if you delete this sample. Are you sure you want to delete?”



F-button	Explanation
[F1](No)	Cancels the operation (the patch and the sample will remain).
[F5](Yes)	Deletes the patch and the sample used by that patch.

 ● You can’t use the Undo function to bring back a deleted sample.  
● If you press [F5](Yes), audio phrases and other things that use that sample will also be deleted.

# Making a partial settings

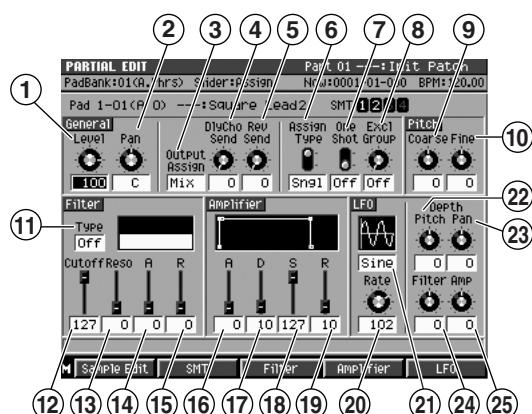
Here's how you can modify the settings of each sound (partial) for each velocity pad (note number).

 ● “Partial” (p. 53)

1. Access the **PATCH EDIT** screen as described in “Making a patch settings” (p. 95).
2. Press the **VELOCITY PADS** for the partial you want to edit.
3. Press **[F5](Partial Edit)**.

The **PARTIAL EDIT** screen (Screen Guide; p. 125) will appear.

**MEMO** ● you can access the **PARTIAL EDIT** screen by striking a pad to play the instrument and then pressing **[QUICK EDIT]**.



- MEMO**
- If you use the same partial for two or more pads, editing that partial will affect the sound of each pad to which it is assigned. For details, refer to “If the same partial is assigned to more than one pad” (p. 110).
  - There will appear the message “Partial does not exist. Do you want to create it with Sample?” if no partial is assigned to the pad (note number) you strike is assigned.

F-button	Explanation
[F1](No)	Cancels the operation.
[F5](Yes)	When you select a sample, the partial will be assigned to that pad, and you will return to the <b>PARTIAL EDIT</b> screen (Screen Guide; p. 125).

- For details on the parameters, refer to “**PARTIAL EDIT** screen” (Screen Guide; p. 125).

- 1 **Partial Level**  
Adjusts the output volume of the partial.
- 2 **Partial Pan**  
Adjusts the panning of the partial.  
A setting of “L63” is far left, “0” is center, and “R63” is far right.
- 3 **Partial Output Assign**  
Adjusts the audio output destination of the partial.
- 4 **Partial Delay/Chorus Send Level**  
Adjusts the audio send level of the partial to the delay/chorus effect.
- 5 **Partial Reverb Send Level**  
Adjusts the audio send level of the partial to the reverb effect.
- 6 **Assign Type**  
Specify how the sounds are to be handled when you press the same velocity pad multiple times.
- 7 **One Shot Mode**  
When the One Shot Mode parameter is On, the sound will play back until the end of the waveform (or the end of the envelope, whichever comes first).

- ⑧ Exclusive Group**  
If this is set to anything other than Off, partials with the same Exclusive Group setting will not play at the same time.
- ⑨ Partial Coarse Tune**  
Adjusts the pitch of the partial in steps of a semitone.
- ⑩ Partial Fine Tune**  
Adjusts the pitch of the partial in steps of one cent.
- ⑪ Filter Type**  
Selects the type of filter.  
If this is Off, the filter will not be used.
- ⑫ Cutoff Frequency**  
Specifies the frequency at which the filter is to start being applied (the cutoff frequency).
- ⑬ Resonance**  
Boosts the sound in the region of the cutoff frequency, adding a distinctive coloring to the tone.
- ⑭ Filter Envelope Time 1(A)**  
Specifies Time 1 of the filter envelope. This is also called “filter attack time.”
- ⑮ Filter Envelope Time 4(R)**  
Specifies Time 4 of the filter envelope. This is also called “filter release time.”
- ⑯ Amp Envelope Time 1(A)**  
Specifies Time 1 of the amp envelope (the time from when you press the velocity pad to begin producing sound until the maximum volume is reached). This is also called “amp attack time.”
- ⑰ Amp Envelope Time 3(D)**  
Specifies Time 3 of the amp envelope (the time from when the maximum volume is reached until when the sound decays to the amp sustain level). This is also called “amp decay time.”
- ⑱ Amp Envelope Level 3(S)**  
Specifies Level 3 of the amp envelope (the volume level at which the sound will remain after the amp decay time has elapsed, until you release the velocity pad).  
This is also called “amp sustain level.”
- ⑲ Amp Envelope Time 4(R)**  
Specifies Time 4 of the amp envelope (the time from when you release the velocity pad until the sound decays to silence). This is also called “amp release time.”
- ⑳ LFO Rate**  
Specifies the rate (frequency) of the waveform produced by the LFO.  
This can also be synchronized to the tempo of the sequencer.
- ㉑ LFO Wave Form**  
Selects the waveform that the LFO will output.
- ㉒ LFO Pitch Depth**  
Specifies the amount by which the LFO will affect the pitch of the partial.
- ㉓ LFO Pan Depth**  
Specifies the amount by which the LFO will affect the panning of the partial.
- ㉔ LFO Filter Depth**  
Specifies the amount by which the LFO will affect the filter of the partial.
- ㉕ LFO Amp Depth**  
Specifies the amount by which the LFO will affect the output volume of the partial.

## Making a partial settings

---

### To adjust the pitch

Adjust the Partial Coarse Tune and Partial Fine Tune.

### To adjust the brightness of the sound by filter

Adjust the Filter Type that selects the type of filter to be used, and adjust the Cutoff Frequency which specifies the frequency which the filter will be applied.



- When you're in the PARTIAL EDIT screen, the top panel sliders 1–4 correspond to the Cutoff Frequency, Resonance, Filter Envelope Time 1(A) and Time4(R) parameters respectively.

**If you want to make more detailed edits, press [F3](Filter).**

The PARTIAL EDIT (FILTER) screen (Screen Guide; p. 143) will appear.

### To adjust the way in which the volume changes

Adjust the Amp Envelope Time 1(A), Time 3(D), Level 3(S) and Time 4(R).



- When you're in the PARTIAL EDIT screen, the top panel sliders 5–8 correspond to the Amp Envelope Time 1(A), Time 3(D), Level 3(S) and Time 4(R) parameters respectively.

**If you want to make more detailed edits, press [F4](Amplifier).**

The PARTIAL EDIT (AMPLIFIER) screen (Screen Guide; p. 145) will appear.

### To add modulation to the sound

Use the LFO Wave Form setting to select the desired waveform, and use LFO Rate to adjust the speed of modulation.

Higher settings will increase the amount of modulation for Pitch Depth, Pan Depth, Filter Depth, and Amp Depth.

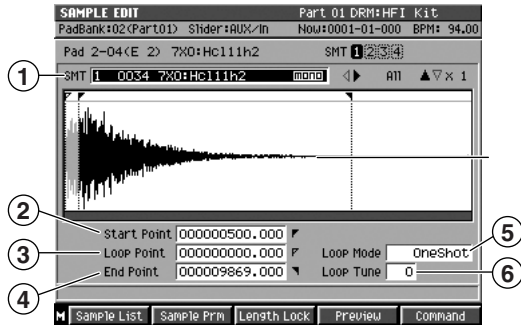
**If you want to make more detailed edits, press [F5](LFO).**

The PARTIAL EDIT (LFO) screen (Screen Guide; p. 147) will appear.

## Making a sample settings

1. Access the PARTIAL EDIT screen as describe “Making a partial settings” (p. 102).
2. Press [F1](Sample Edit).

The SAMPLE EDIT screen (Screen Guide; p. 128) will appear.



- ① **SMT number, sample name**  
Specifies the SMT number and sample name that you are actually editing.
- ② **Start Point**  
Adjusts the point at which the playback of the sample starts.
- ③ **Loop Point**  
Adjusts the point at which repeated portion (the second and subsequent times) will begin playing.  
Set this if you want to the sample to loop from a point other than the Start Point.
- ④ **End Point**  
Adjusts the point at which the playback of the sample will end.
- ⑤ **Loop Mode**  
Specifies how the sample will play.
- ⑥ **Loop Tune**  
Adjust the playback pitch of the loop region in step of one cent.



- You can use [SHIFT] + CURSOR [ ] [ ] [ ] [ ] to zoom-in or zoom-out the waveform display.
- When the cursor is located at Start Point, Loop Point, or End Point, you can use PREVIEW [TO ( )] / [FROM ( )] to audition the data before or after that point.
- For details on each parameters refer to “SAMPLE EDIT screen” (Screen Guide; p. 128).

### Finding a zero-cross point

This function automatically sets the Start Point, Loop Point, and End Points of the sample to a point at which the waveform is at an amplitude of 0 (zero); i.e., a “zero-cross point.”

This will minimize the noise that occurs when the amplitude “jumps” discontinuously when the sample is played.

1. Access the **SAMPLE EDIT** screen as describe “Making a sample settings” (p. 105).

2. Press **[MENU]**.

The MENU popup will appear.

3. Select “Snap To Zero Crossing” and press **[F5](Select)**.

A zero-cross point will be assigned automatically for each point of the sample.

The direction in which a zero-cross point is searched will depend on the point.

Point	Direction of searching for a zero-cross point
Start Point	Search from the current Start Point toward the beginning.
Loop Point	Search from the current Loop Point toward the beginning. However, if the Loop Mode parameter is set to Reverse or RevOneShot, this will search from the current Loop Point toward the end. If the Reverse parameter is turned On in the AUDIO PHRASE EDIT screen (Screen Guide; p. 155), AUDIO PHARASE SAMPLE EDIT screen (Screen Guide; p. 157), or AUDIO EVENT SAMPLE EDIT popup (Screen Guide; p. 29), this will search from the current Loop Point toward the end.
End Point	Search from the current End Point toward the end.



- If no zero-cross point is found, the points of the sample will not be changed.
- The zero-cross point can also be edited in the following screens.
  - AUDIO PHRASE EDIT screen (Screen Guide; p. 155)
  - AUDIO PHARASE SAMPLE EDIT screen (Screen Guide; p. 157)
  - AUDIO EVENT SAMPLE EDIT popup (Screen Guide; p. 29)

### Playing multiple samples together

You can combine up to 4 samples to create the partial and use velocity to switch between them, this function is called SMT (Sample Mix Table).

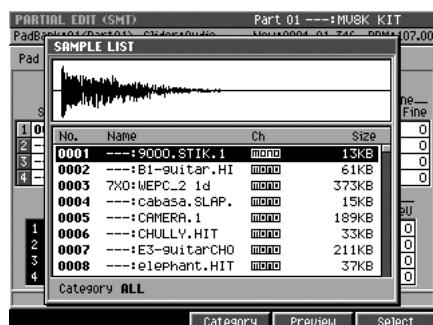
1. Access the **PARTIAL EDIT** screen as described in “Making a partial settings” (p. 102).

2. Press **[F2](SMT)**.

The PARTIAL EDIT (SMT) screen will appear.

3. Move the cursor to any **SMT number 1–4**, and press **[F1](Sample List)**.

The SAMPLE LIST popup will appear.




4. Select a sample and press **[F5](Select)**.

The selected sample will be assign to the SMT you selected in step 3.

For details on the parameters, refer to “PARTIAL EDIT (SMT) screen” (Screen Guide; p. 141).


## Naming a partial

You can assign a name to each partial for easier data management.

1. **Access the PARTIAL EDIT screen as described in “Making a partial settings” (p. 102).**
2. **Press [MENU].**  
The MENU popup will appear.
3. **Select “Partial Name” and press [F5](Select).**  
The EDIT PARTIAL NAME popup (Screen Guide; p. 3) will appear.
4. **Move the cursor to a character and use the VALUE dial or the numeric keys to input the desired character.**  
 ● For details on inputting characters, refer to “Inputting text” (p. 33).
5. **When you’ve finished entering the name, press the [F5](OK).**  
The name will be assigned to the partial

## Copying a partial

Here’s how to copy the settings of the current partial to a another pad.

1. **Hold down the VELOCITY PADS for the partial you want to copy, and press [CLIPBOARD].**  
The CLIPBOARD indicator (red) will light.
  2. **Hold down [CLIPBOARD] and press the VELOCITY PADS to which you want to copy the partial.**  
The partial will be copied to the pad you specified.
-  ● The partial parameters will be copied to the clipboard. Since the patch parameters will not be copied, the data may sound differently if you copy it to the pad of another part.

### Deleting the partial

You can delete a sample at the same time that you delete a partial.



- You can't use the Undo function to bring back a deleted partial or sample.

#### 1. Hold down [DELETE], and strike the VELOCITY PADS the for the partial you want to delete.

A confirmation message of "Delete partial on Pad ###-##. Are You Sure?" will appear.

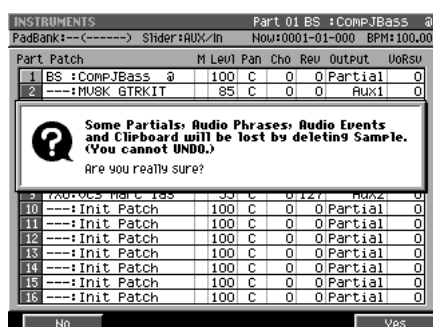
(##-## are the pad bank number and pad number.)

F-button	Explanation
[F1](No)	Cancels the operation (The partials and sample will remain).
[F3](Assign Only)	Deletes the partial (the sample will remain).
[F5](Yes)	Deletes the partials and sample used by that partial.

### Deleting a sample that's used by more than one partial / audio phrase / audio event

When press [F5](Yes) in step3, the sample you are about to delete is used by another partial, audio phrase, and/or audio event, the following message will appear.

"One or more other partials, audio phrases, and/or audio events will be lost if you delete this sample. Are you sure you want to delete?"



F-button	Explanation
[F1](No)	Cancels the operation (the partials and the sample will remain).
[F5](Yes)	Deletes the partials and the sample used by that partial.



- If you press [F5] (Yes), audio phrases (and other things) that use that sample will also be deleted.



## Changing the assignment of partials

Here's how to change the partials that are assigned to the velocity pads.

Also, a scale pattern can be set up while assigning partials to pads. This makes it convenient if you want to use a MIDI keyboard to play partials.

### 1. Press [INSTRUMENTS].

The INSTRUMENTS screen (Screen Guide; p. 114) will appear.

### 2. Use CURSOR [▲] [▼] to select the part number with the partial for which you want to change the assignment.

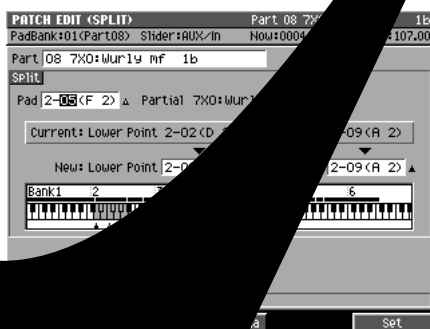
The selected part number (the current part) will be highlighted.

### 3. Press [F5](Patch Edit).

The PATCH EDIT screen (Screen Guide; p. 118) will appear.

### 4. Press [F3](Split).

The PATCH EDIT (SPLIT) screen will appear.



Using the CURSOR [▲] [▼] parameter, select the pad bank and pad number of the partial whose assignment you want to change.

The region of pads to which the partial is assigned is indicated by Current: Lower Point and Upper Point.

The region of pads to which the assignment is to be made using the New: Lower Point and Upper Point parameters.

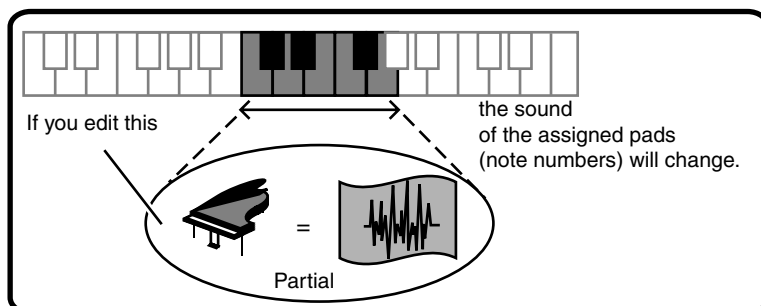
Press [F3] (Set).

In the region specified by the New: Lower Point and Upper Point parameters, partials will be assigned.

- If you want to assign a partial for chromatic (pitched) playing, press [F3] (Set Chroma).

### If the same partial is assigned to more than one pad

If the same partial is assigned to more than one pad (note number), any partial editing operation will affect all pads to which the partial is assigned.

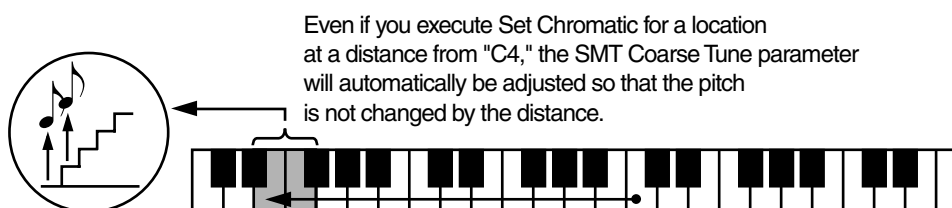
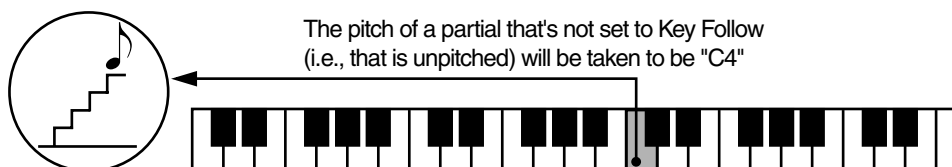


The PATCH EDIT (SPLIT) screen (Screen Guide; p. 124) shows you how the partials are assigned to the pads.

### If you assigned the partial for chromatic playing



- [F3](Set Chroma) is an advanced version of the [F5](Set) function. Using this function, you can set up a chromatic scale when partials are assigned to the velocity pads. By assigning one pad's sound sequentially to other pads, you will be able to play them like a keyboard.



- Partial assigned between Current Lower Point and Upper Point will be re-assigned to the area between New Lower Point and Upper Point (So, those will be deleted from original area).

# Making audio phrase settings

## Editing the settings of an audio phrase

While a patch is used mainly to play individual notes, an Audio Phrase is best suited for handling audio data of an appreciable length. For example, you might use various audio phrases containing drum patterns and guitar chording patterns to create the framework of your song. Since the MV-8800 lets you modify the tempo or length of an audio phrase without affecting its pitch, the phrases will keep the correct pitch even if you change the tempo of the sequencer.



● If you want to make settings for an audio phrase of a different bank, switch the pad bank before you strike a pad. To switch the pad bank, refer to “Switching a pad bank” (p. 36).

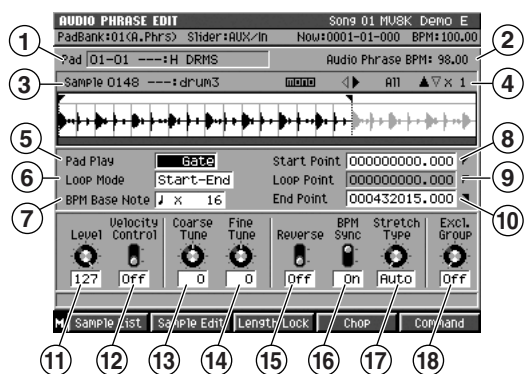
### 1. Press [AUDIO PHRASES].

The AUDIO PHRASES (PAD) screen (Screen Guide; p. 152) will appear.

### 2. Press the VELOCITY PADS for the audio phrase you want to edit.

### 3. Press [F5](Edit).

The AUDIO PHRASE EDIT screen (Screen Guide; p. 155) will appear, allowing you to edit the audio phrase.



#### ① Pad number and audio phrase name

Displays the pad number and audio phrase name that you are editing.

#### ② Audio Phrase BPM

Displays the tempo at which the audio phrase will play.

The value displayed here is calculated from the BPM Base Note setting and the number of beats in the loop region.

#### ③ Sample number and sample name

Shows the number and name for the sample used by the audio phrase.

#### ④ Zoom in/out level

Indicates the ratio at which the waveform shown in the wave window is being magnified or shrunk.

## Editing the settings of an audio phrase

### ⑤ Pad Play Mode

Specifies how the audio phrase will play by pressing the VELOCITY PADS.

Value	Explanation
Gate	Press pad → sound begins Release pad → sound stops
Trigger	Press pad → sound begins (and continues even when you release the pad) Press pad once again → sound stops
Drum	Press pad → sound begins (and continues even when you release the pad) Sound stops automatically at the end point of the audio phrase.

### ⑥ Audio Phrase Loop Mode

Specifies how the audio phrase will play.

### ⑦ BPM Base Note

Specifies the length of the currently-edited audio phrase as a number of beats at the specified note value.  
Audio Phrase BPM is determined according to this data.

### ⑧ Start Point

Adjusts the point at which the playback of the sample starts.

### ⑨ Loop Point

Adjusts the point at which repeated portion (the second and subsequent times) will begin playing.  
Set this if you want the sample to loop from a point other than the Start Point.

### ⑩ End Point

Adjusts the point at which the playback of the sample will end.

### ⑪ Audio Phrase Level

Specifies the output volume of the audio phrase

### ⑫ Velocity Control Switch

If this is On, the volume of the audio phrase will vary depending on how strongly you strike the velocity pad.

### ⑬ Audio Phrase Coarse Tune

Adjusts the pitch of the audio phrase in steps of a semitone.

### ⑭ Audio Phrase Fine Tune

Adjusts the pitch of the audio phrase in steps of one cent.

**MEMO** ● One cent = 1/100th of a semitone

### ⑮ Reverse Switch

Makes the audio phrase play backward (from the End Point toward the Start Point).

### ⑯ BPM Sync Switch

If this parameter is On, you can play the audio phrase in synchronization with the sequencer.

### ⑰ Stretch Type

If the BPM Sync Switch parameter is On, this setting adjusts the audio quality of audio phrase.

### ⑱ Exclusive Group

When set to anything other than Off, audio phrases that have the same Exclusive Group setting will not play at the same time.

**MEMO** ● If the cursor is located at Start Point, Loop Point, or End Point, you can use PREVIEW[TO (→)] [FROM (←)] to audition the audio phrase before or after that point.

### Making an audio phrase play in synchronization with the sequencer

By assigning a tempo setting to an audio phrase you can make it play in synchronization with the sequencer even if the sequencer tempo changes. Raising the sequencer tempo will “shrink” the phrase in realtime, and lowering the tempo will “stretch” it, ensuring that the phrase stays with the beat.

1. **Access the AUDIO PHRASE EDIT screen as described in “Editing the settings of an audio phrase” (p. 111).**

2. **Set the BPM Base Note parameter to the length of the audio phrase.**

Specify the actual number of beats played by the audio phrase.

3. **Turn the BPM Sync parameter On.**

Now the audio phrase will play in synchronization with the sequencer tempo.

4. **Adjusting the audio quality when using BPM Sync**

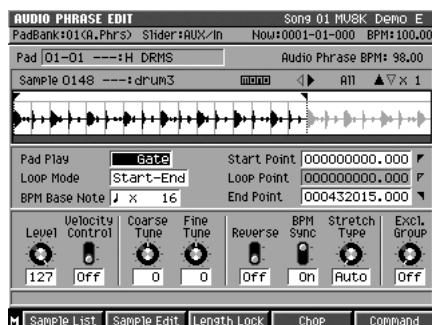
Stretch Type parameter specifies the audio quality when the sample is stretched or shrunk (Time Stretch) using BPM Sync. If you select Auto, the setting will be made automatically according to the length of the sound and the BPM Base Note.

### Adjusting the pitch

Adjust the Audio Phrase Coarse Tune and Audio Phrase Fine Tune.

# Replacing an assigned sample

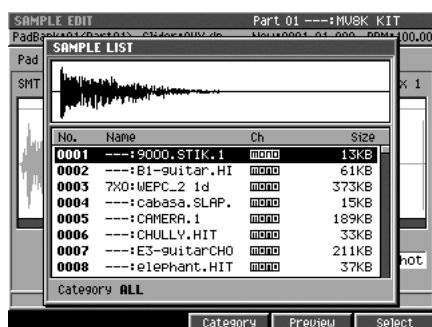
1. Access the AUDIO PHRASE EDIT screen as described in “Editing the settings of an audio phrase” (p. 111).



**MEMO** ● To switch pad banks, press [PAD BANKS].

2. Press [F1](Sample List).

The SAMPLE LIST popup (Screen Guide; p. 130) will appear.

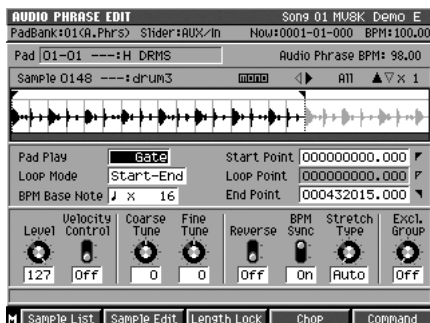


3. Select sample that you want to use as an audio phrase.
4. Press [F5](Select).

The specified sample will be assigned to the audio phrase.

# Making the waveform of an audio phrase zoom-in

1. Access the AUDIO PHRASE EDIT screen as described in “Editing the settings of an audio phrase” (p. 111).



2. Press [F2](Sample Edit).

The AUDIO PHARASE SAMPLE EDIT screen (Screen Guide; p. 157) will appear.

3. Use the following buttons to zoom-in or zoom-out the waveform display.

Button	Operation
[SHIFT] + CURSOR [◀]	Zoom-out the time axis display
[SHIFT] + CURSOR [▶]	Zoom-in the time axis display
[SHIFT] + CURSOR [▼]	Zoom-out the amplitude (volume level) display
[SHIFT] + CURSOR [▲]	Zoom-in the amplitude (volume level) display

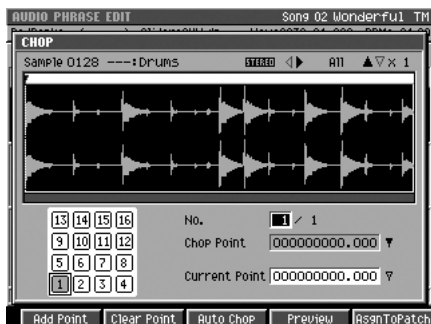
# To create a patch by dividing an audio phrase (Chop)

1. Access the AUDIO PHRASE EDIT screen as described in “Editing the settings of an audio phrase” (p. 111).

The AUDIO PHRASE EDIT screen (Screen Guide; p. 155) will appear.

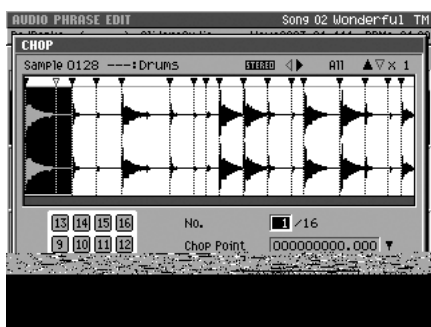
2. Press [F4](Chop).

The CHOP popup (Screen Guide; p. 159) will appear.



3. Specify the Current Point and press [F1](Add Point).

The phrase will be divided at the Current Point you specify. Each dividing point is assigned a point number, and stores the time location you assign. If you want to assign additional dividing points, repeat step 3.



- You can assign up to 95 (ninety five) points (i.e., divide the audio phrase into 96 (ninety six) pieces).
- If you want the dividing points to be determined automatically according to certain conditions, press [F3](Auto Chop). The AUTO CHOP popup will appear. For details on the parameters (conditions) you can set, refer to “AUTO CHOP popup” (Screen Guide; p. 160).

4. Press [F5](Asgn ToPatch).

The audio phrase will be divided at the time location(s) you specified. The CHOP QUICK ASSIGN popup (Screen Guide; p. 161) will appear.



- A partial will be created for each newly divided waveform, and assigned to the patch.

5. Specify the destination to which the divided waveforms will be assigned.

Use the Part parameter to specify the number of the part to which you want to assign the partial that is newly created from the divided waveforms, and use the Assign To parameter to specify the velocity pad number.

6. Press [F5](Execute).

The partials will be successively assigned to the velocity pads of the specified part, starting with the velocity pad number you specified.



# To copy an audio phrase

Here's how to copy the current audio phrase to another pad.



- The data is copied via the clipboard.

## 1. Press [AUDIO PHRASES].

The AUDIO PHRASES (PAD) screen (Screen Guide; p. 152) will appear.



## 2. Hold down the VELOCITY PADS for the audio phrase you want to copy, and press [CLIP BOARD].

The CLIPBOARD indicator (red) will light.

## 3. Hold down [CLIP BOARD] and press the VELOCITY PADS to which you want to copy the audio phrase.

The audio phrase will be copied to the pad you specified.

# Saving audio phrases to the hard disk

Here's how to save the audio phrases in the current bank to disk. Audio phrase files saved in this way can be used by other projects.

**1. Press [AUDIO PHRASE].**

The AUDIO PHRASES (PAD) screen (Screen Guide; p. 152) will appear.

**2. Select the pad bank that you want to save, as described in “Switching a pad bank” (p. 36).**

**3. Press [MENU].**

The MENU popup will appear.

**4. Select “Save Audio Phrase Bank” and press [F5](Select).**

The SAVE AUDIO PHRASE BANK popup (Screen Guide; p. 154) will appear.



**5. Specify the save destination (such as /USER) and press [F5] (Save).**

The EDIT FILE NAME popup (Screen Guide; p. 3) will appear.

**6. Specify the name of file you want to save.**

The file name will be the name you assigned plus an extension of “.MVA”.

**7. Press [F5](Execute).**

Audio phrases in the current bank will be saved as a file on the hard disk.

# Deleting the audio phrase and the sample



● You can't use the Undo function to bring back a deleted audio phrase or sample.

## 1. Press [AUDIO PHRASES].

The AUDIO PHRASES screen will appear.

## 2. Hold down [DELETE], and strike the VELOCITY PADS for the audio phrase you want to delete.

A confirmation message of "Delete Audio Phrase on Pad ##-##. Are You Sure?" will appear.

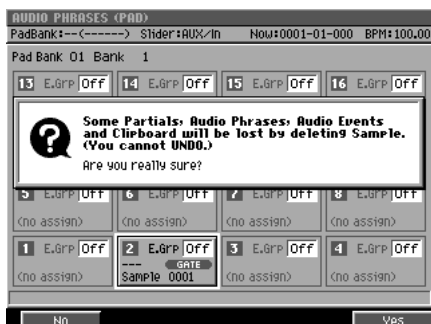
(##-## are the pad bank number and pad number.)

F-button	Explanation
[F1](No)	Cancels the operation (The audio phrase and sample will remain).
[F3](Assign Only)	Deletes the audio phrase (the sample will remain).
[F5](Yes)	Deletes the audio phrase and sample used by that audio phrase.

## Deleting a sample that's used by more than one partial / audio phrase / audio event

When press [F5](Yes) in step2, the sample you are about to delete is used by another partial, audio phrase, and/or audio event, the following message will appear.

"Some Partial, Audio phrases, Audio Events and Clipboard will be lost by deleting Sample. Are you really sure?"



F-button	Explanation
[F1](No)	Cancels the operation (the audio phrase and the sample will remain).
[F2](Yes)	Deletes the audio phrase and the sample used by that audio phrase.

# Saving an audio phrase as a WAV-format or AIFF-format file

Here you can save an audio phrase to the hard disk as a WAV-format or AIFF-format file.

1. **Access the AUDIO PHRASE EDIT screen as described in “Editing the settings of an audio phrase” (p. 111).**

2. **Press [MENU].**

The MENU popup will appear.

3. **Select “Save Sample As WAV” or “Save Sample As AIFF”, and press [F5](Select).**

Select “Save Sample As WAV” if you want to save the audio phrase as a WAV-format file, or select “Save Sample As AIFF” if you want to save the audio phrase as an AIFF-format file.

The SAVE SAMPLE AS WAV popup (Screen Guide; p. 140) or SAVE SAMPLE AS AIFF popup (Screen Guide; p. 140) will appear.



4. **Specify the save destination (such as /USER) and press [F5](Save).**

The EDIT FILE NAME popup (Screen Guide; p. 3) will appear.

5. **Specify the name of file you want to save.**

The file name will consist of the name you specify, with an added extension (“.WAV” for a WAV file, or “.AIF” for an AIFF file).

6. **Press [F5](Execute).**

Audio phrase will be saved to the hard disk as a WAV-format or AIFF-format file.

# Editing a sample

## Viewing a list of samples

Here's how to view a list of all the samples in your project. You can also delete or edit samples from this screen.

**1. Press [PROJECT].**

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

**2. With the cursor located in the lower row of icons, press [F3](SmpIMgr). Alternatively, select the SAMPLE MANAGER icon and press [ENTER].**

The SAMPLE MANAGER screen (Screen Guide; p. 169) will appear.

**3. Select the sample that you want to edit.**

**4. According to the target, press the following buttons.**

F-button	Operation
[F1](Quick Assign)	Displays the Select Quick Assign message (Screen Guide; p. 213). Here you can assign the sample to a pad as a partial or audio phrase.
[F2](Sample Prm)	Displays the SAMPLE PARAMETER popup (Screen Guide; p. 131). Here you can edit the sample name and original key.
[F3](Mark On/Off)	Marks or unmarks the sample.
[F4](Preview)	Auditions the currently highlighted sample while you hold down the button.
[F5](Command)	Displays the SELECT SAMPLE EDIT COMMAND popup (Screen Guide; p. 132). Here you can edit or delete the samples.

## To emphasize or reduce the high-frequencies of the sample (Emphasis)

In some cases, boosting the high-frequency range of an imported sample will improve the audio quality. Alternatively, a sample may have an excessively strong high-frequency range when it is played by a sampler made by another company, and in such cases you can minimize such change by de-emphasizing the high-frequency range.



- You can select Emphasis from the command in the AUDIO PHRASE EDIT screen (Screen Guide; p. 155) or the SAMPLE EDIT screen (Screen Guide; p. 128).

1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121).
2. Press **[F5](Command)**.

The **SELECT SAMPLE EDIT COMMAND** popup (Screen Guide; p. 132) will appear.



3. Select “**Emphasis**” and press **[F5](Select)**.

The **EMPHASIS** popup (Screen Guide; p. 133) will appear.



4. Set the **Type** parameter.

Select either **PreEmphasis** (boost the high frequencies) or **De-Emphasis** (reduce the high frequencies).

5. Set the **Replace** parameter.

If this is on (✓), the edited result will overwrite the original sample.

6. Press **[F5](Execute)**.

The **Emphasis** operation will be executed.

### Saving method of edited sample (Overwrite or Duplicate)

When executing a sample editing operation (**Emphasis/Normalize/Time Stretch/Truncate/Set Mono/Fade In/Fade Out**), you can choose whether the result will be overwritten onto the original sample, or created as a new sample.

- **Replace**

If this is on (✓), the edited result will overwrite the original sample.

# To maximize the level of a sample (Normalize)

This operation raises the level of a sample as high as possible without allowing it to exceed the maximum possible level.



- You can select Normalize from the command in the AUDIO PHRASE EDIT screen (Screen Guide; p. 155) or the SAMPLE EDIT screen (Screen Guide; p. 128).

1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121).
2. Press **[F5](Command)**.

The **SELECT SAMPLE EDIT COMMAND** popup (Screen Guide; p. 132) will appear.



3. Select “**Normalize**” and press **[F5](Select)**.

The **NORMALIZE** popup (Screen Guide; p. 134) will appear.



4. Set the **Replace** parameter.

If this is on (✓), the edited result will overwrite the original sample.

5. Press **[F5](Execute)**.

The sample level will be maximized (normalized).

# To Change the length of a sample (Time Stretch)

You can extend or shorten the playback time of a sample. The Time Stretch command lets you transform a sample without affecting its pitch.



- You can select Time Stretch from the command in the AUDIO PHRASE EDIT screen (Screen Guide; p. 155) or the SAMPLE EDIT screen (Screen Guide; p. 128).

**1. Access the SAMPLE MANAGER screen as described in “Viewing a list of samples” (p. 121).**

**2. Press [F5](Command).**

The SELECT SAMPLE EDIT COMMAND popup (Screen Guide; p. 132) will appear.

**3. Select “Time Stretch” and press [F5](Select).**

The TIME STRETCH popup (Screen Guide; p. 135) will appear.

**4. Set the Rate, Time, Type, and Quality Adjust parameters.**

Here you can specify the quality of the conversion. For details, refer to “TIME STRETCH popup” (Screen Guide; p. 135).

**5. Set the Replace parameter.**

If this is on (✓), the edited result will overwrite the original sample.

**6. Press [F5](Execute).**

The Time Stretch command will be executed.



# Deleting unnecessary portions of a sample (Truncate)

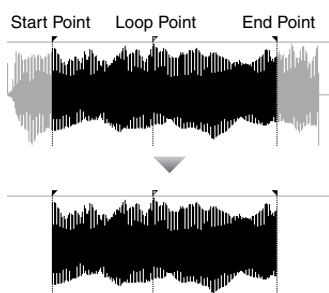
By deleting unnecessary portions (e.g., regions of silence at the beginning and end) of the sample data used by a partial or audio phrase, you can reduce the amount of space occupied by the data, and use memory more efficiently.



- You can't use the Undo function to bring back a truncated sample.



- You can select Truncate from the command in the AUDIO PHRASE EDIT screen (Screen Guide; p. 155) or the SAMPLE EDIT screen (Screen Guide; p. 128).



1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121).
2. Press **[F5](Command)**.  
The **SELECT SAMPLE EDIT COMMAND** popup (Screen Guide; p. 132) will appear.
3. Select “Truncate” and press **[F5](Select)**.

The **TRUNCATE** popup (Screen Guide; p. 136) will appear.



4. Set the **Start Point** parameter and **End Point** parameter.

The Truncate operation will apply to the region between the beginning of the sample and Start Point, End Point and end of the sample.



- you can use **[SHIFT] + CURSOR [▲][▼][◀][▶]** to zoom-in or zoom-out the waveform display.
- You can use **PREVIEW [TO (→)]** and **[FROM (←)]** to audition the sound immediately before and after the current point. This lets you verify that you've set the start and end points correctly.

5. Set the **Replace** parameter.

If this is on (✓), the edited result will overwrite the original sample.

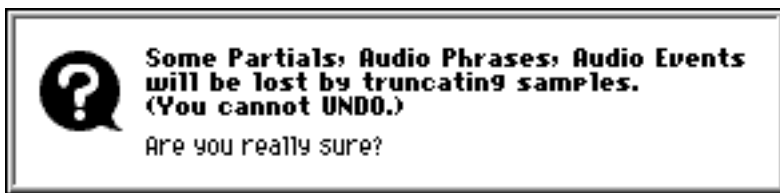


- Executing Truncate with Type set to “Replace” may affect how another partial, audio phrase, or audio event sound. Refer to “If the following message appears during truncation” (p. 126).

6. Press **[F5](Execute)**.

The Truncate operation will be executed.

### If the following message appears during truncation



#### ● This message is displayed when all of the following conditions apply.

- The Replace parameter has a check mark when you execute Truncate.
- The portion to be deleted by the Truncate function is being used by other data (i.e., other partials, audio phrases, or audio events).

#### ● In this case, you can take one of the following actions.

- **Execute the Truncate operation anyway.**

Press [F5](Yes).

- **Truncate the sample for only the target data.**

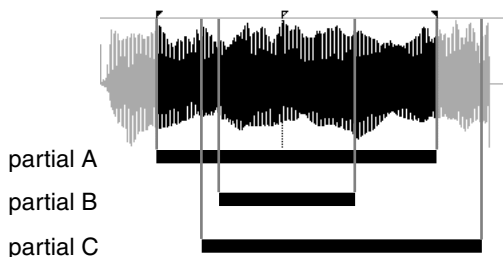
Press [F1](No) to cancel the operation, change the truncate Type parameter setting to “Duplicate,” and execute the Truncate operation once again.

- **To cancel the truncate procedure.**

Press [F1](No).

#### ● This message is displayed for the following reason.

(The explanation here uses the example of executing Truncate on a sample used in common by partials A, B, and C, with the Truncate Type set to “Replace.”)



If you truncate the sample of partial A as shown in the diagram, a portion of the sample used by partial C will be deleted. (Partial B is not affected.)

This means that partial C will no longer sound as it did before truncation.

**When you execute a Truncate operation that would affect the sound of a partial (or other data) in this way, the MV-8800 is designed to delete the data that is affected** (partial C will be deleted).

The message displayed above is warning you that “the data whose sound is affected by this operation will be deleted.” If you want to truncate partial A but preserve the state of partial C, clear the check mark from the Replace parameter before you execute Truncate.

# Converting a stereo sample to monaural (Set mono)

You can now convert a stereo sample to monaural.

1. **Access the SAMPLE MANAGER screen as described in “Viewing a list of samples” (p. 121).**
2. **Press [F5](Command).**  
The SELECT SAMPLE EDIT COMMAND popup (Screen Guide; p. 132) will appear.
3. **Select “Set Mono” and press [F5](Select).**  
The SET MONO popup (Screen Guide; p. 137) appear.

4. **Set the Replace parameter.**  
If this is on (✓), the edited result will overwrite the original sample.

5. **Press [F5](Execute).**

The selected TD (The - rg 2 9 (The selmer.)Tj /F2 1 94()Tj /Fedited result will overwrite the original sample.)Tj /F1 1 Tf 11 0 0 11 4

# Applying a fade-in to the sample (Fade-in)

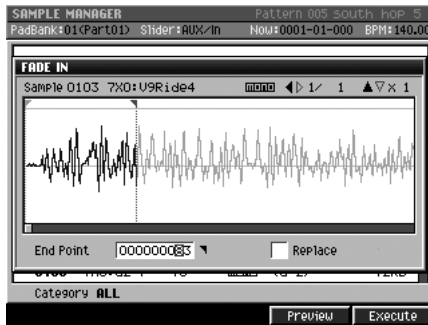
This operation modifies the data so that the volume will gradually increase between the Start Point and the point you specify.

1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121)
2. Press **[F5](Command)**.

The **SELECT SAMPLE EDIT COMMAND** popup (Screen Guide; p. 132) will appear.

3. Select “**Fade In**” and press **[F5](Select)**.

The **FADE IN** popup (Screen Guide; p. 138) will appear.



4. Specify the value of the **End Point** parameter.

The fade-in will be applied between the Start Point of the sample and the End Point you specify here.

The volume will be 0 (zero) at the Start Point of the sample, and will gradually increase as you approach the End Point parameter.

5. Set the **Replace** parameter.

If this is on (✓), the edited result will overwrite the original sample.

6. Press **[F5](Execute)**.

The fade-in will be applied to the sample.

# Applying a fade-out to the sample (Fade-out)

This operation modifies the data so that the volume will gradually decrease between the point you specify and the End Point.

1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121).
2. Press **[F5](Command)**.

The **SELECT SAMPLE EDIT COMMAND** popup (Screen Guide; p. 132) will appear.

3. Select “**Fade Out**” and press **[F5](Select)**.

The **FADE OUT** popup (Screen Guide; p. 139) will appear.



4. Specify the value of the **Start Point** parameter.

The fade-out will be applied between the **Start Point** you specify and the **End Point** of the sample.

The volume will gradually decrease from the **Start Point**, and will reach 0 (zero) at the **End Point** of the sample.

5. Set the **Replace** parameter.

If this is on (✓), the edited result will overwrite the original sample.

6. Press **[F5](Execute)**.

The fade-out will be applied to the sample.

# Assigning a sample to a partial or audio phrase

1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121).
2. Select sample that you want to use as an audio phrase or partial.
3. Press **[F3](Quick Assign)**.

The Select Quick Assign message (Screen Guide; p. 213) will appear.

The rest of the procedure is the same as in “Playing the imported data immediately (Quick Assign)” (p. 75).

# Saving a sample as a WAV-format or AIFF-format file

Here you can save a sample to the hard disk as a WAV-format or AIFF-format file.

1. Access the **SAMPLE MANAGER** screen as described in “Viewing a list of samples” (p. 121).
2. Press **[MENU]**.  
The MENU popup will appear.
3. Select “Save Sample As WAV” or “Save Sample As AIFF”, and press **[F5](Select)**.

Select Save Sample As WAV if you want to save the sample as a WAV-format file, or select Save Sample As AIFF if you want to save the sample as an AIFF-format file.

The SAVE SAMPLE AS WAV popup or the SAVE SAMPLE AS AIFF popup (Screen Guide; p. 140) will appear.



4. Specify the save destination (such as **/USER**) and press **[F5](Save)**.  
The EDIT FILE NAME popup (Screen Guide; p. 3) will appear.
5. Specify the name of file you want to save.  
The file name will consist of the name you specify, with an added extension (“**.WAV**” for a WAV file, or “**.AIF**” for an AIFF file).
6. Press **[F5](Execute)**.

Sample will be saved to the hard disk as a WAV-format or AIFF-format file.

# Chapter 8

## Using the sequencer

### Overview

The MV-8800 has two types of sequencers: Song and Pattern.  
You can create patterns containing phrases that will be repeated, and then create a song by placing these patterns in the pattern track of the song.

Since you can also play patterns by pressing the velocity pads, they are useful in live performances as well.

**MEMO** ● The pattern uses the same instrument settings as the song.

#### ● Differences between songs and patterns

		Song	Pattern
Number of tracks	MIDI Track	128	64
	Audio Track	8	1
	Pattern Track	1	---
Measures		9,999	999
Tempo Track		1	---
Locator		10	---
Marker		99	---

# The Song Mode and The Pattern Mode

Switch the MV-8800 to Song mode when you want to play, record, or edit songs.

Switch the MV-8800 to Pattern mode when you want to play, record, or edit patterns.

- **Switching to Pattern mode**

1. **Press [PATTERN].**

The PATTERN screen (Screen Guide; p. 91) will appear. (Pattern Mode)

- **Switching to Song mode**

1. **Press [SONG].**

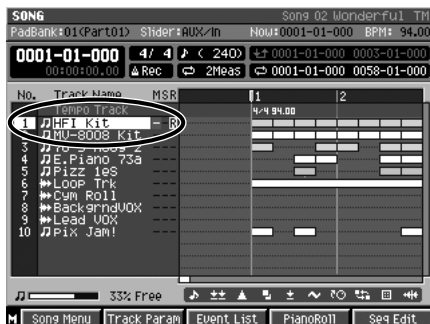


# Silencing a specific track during playback (Mute)

If you want to silence the performance of a specific instrument while the song plays, you can Mute the track that contains that performance.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Use **CURSOR** [▲] [▼] to select the track you want to Mute.

The selected track becomes the current track. (the name of the current track is highlighted.)

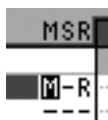


3. Use **CURSOR** [◀] [▶] to move the cursor to the “M” column.

“M” is the Mute switch; it controls the Mute function of the track.

4. Turn the **VALUE** dial toward the right or press **[INC]**.

“M” will be displayed at the cursor location of the current track. Mute is now on.



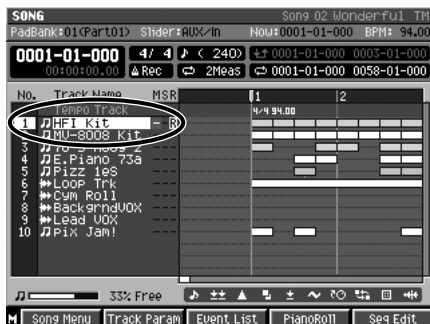
**MEMO** ● To cancel muting, turn the **VALUE** dial toward the left or press **[DEC]** to change the “M” indication to “-”.

# Playing only a specific track (Solo)

If you want to hear only the performance of a specific instrument while the song plays, you can Solo the track that contains that performance.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Use **CURSOR** [▲] [▼] to select the track you want to Solo.

The selected track becomes the current track. (the name of the current track is highlighted.)

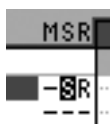


3. Use **CURSOR** [◀] [▶] to move the cursor to the “S” column.

“S” is the Solo switch; it controls the Solo function of the track.

4. Turn the **VALUE** dial toward the right or press **[INC]**.

“S” will be displayed at the cursor location of the current track. Solo is now on.



- If you turn both Mute and Solo on for the same track, Solo will take priority.
- To defeat Solo, turn the **VALUE** dial toward the left or press **[DEC]** to switch the “S” indicator to “-”.

# Using the velocity pads to switch Track Mute and Solo

Here's how to use the velocity pads to switch Mute (silenced) and Solo settings on/off for a track.

## 1. Hold down [SHIFT], and press [PAD BANKS].

The TRACK MUTE screen (Screen Guide; p. 75) will appear.



## 2. Press [F1](Mute) to switch the mute setting of a track, or press [F2](Solo) to switch the solo setting.

The TRACK MUTE screen will appear if you press [F1](Mute). The TRACK SOLO screen will appear if you press [F2](Solo).

## 3. Use value dial or [DEC] [INC] to set the Track Bank parameter.

Track Banks divide tracks 1–136 into groups of sixteen tracks. Select the track bank containing the tracks you want to mute or solo.



- The velocity pads of track banks 1–9 are displayed in miniature at the right of the Track Bank parameter to indicate the current mute and solo settings.

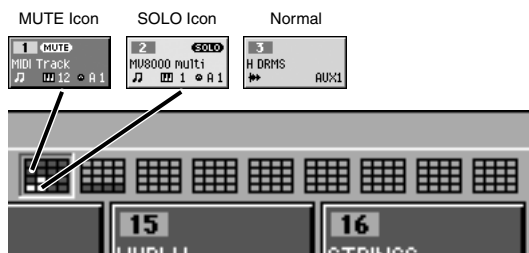
## 4. Strike the VELOCITY PADS.

The track corresponding to the velocity pad you struck will be muted or soloed.

Muted tracks are indicated by the “MUTE” icon, and the pad will be displayed in dark gray. Soloed tracks are indicated by the “SOLO” icon, and the pad is displayed in white.



- You can record the operation of muting and soloing tracks to the sequencer. For details, refer to “Recording mute operations” (p. 221).



## 5. Press [EXIT] to exit the TRACK MUTE screen or TRACK SOLO screen.

# Applying quantization during playback (Play Quantize)

You can apply quantization during playback to a recorded data without modifying.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Use **CURSOR** [▲] [▼] to select the **MIDI** track you want to add play quantize.

The selected track becomes the current track (the name of the current track is highlighted).

3. Press **[F2]**(Track Param).

The **TRACK PARAMETER** popup (Screen Guide; p. 11) for the **MIDI** track will appear.



4. Make settings for the **Play Quantize** parameters.

The playback quantization will change. Adjust the parameters while the song / pattern plays, and listen to how **Play Quantize** affects the playback.



- The **Play Quantize** parameters are the same as the **Edit Quantize** parameters. For details, refer to “Correcting the timing of performance data (Quantize)” (p. 191).

## ● The difference between **Input Quantize** and **Play Quantize**

- **Input Quantize**

This applies quantization to the incoming data during realtime recording, and records the quantized data.

- **Play Quantize**

This applies quantization to the playback of the song / pattern. This means that it will not modify the original data. You can adjust the quantize settings at any time to produce a different-feeling quantization effect.

# Transmitting MIDI Program Changes at the beginning of a Pattern or Song

You can transmit MIDI Program Change at the time you start playback Song or Pattern from the beginning (0001-01-000). You can select the correct Patches (sounds) of external MIDI sound module at the beginning of playback when you are using an external MIDI sound modules.

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Use CURSOR [▲] [▼] to select the MIDI track on which you want to transmit the MIDI Program Change.
3. Press [F2](Track Param).

The TRACK PARAMETER popup (Screen Guide; p. 11) for the MIDI track will appear.



4. Specify the parameters.

Parameter	Value	Explanation
Prog	Off, 1–128	The Program Change Number you want to transmit.
BankH	---, 0–127	Value of the Bank Select MSB(CC #0).
(Bank)L	---, 0–127	Value of the Bank Select LSB(CC #32).

5. Press [EXIT]

The TRACK PARAMETER popup will close.

6. Press [TOP (◀◀)].

The current time will return to the beginning of the Song (or Pattern).

7. Press [PLAY (▶)].

The PLAY indicator will light (green). The MIDI Program Change message and Bank Select message will be transmitted, playback Song (or Pattern) will begin.

8. Press [STOP (■)] to stop playback.

The PLAY indicator will go dark, and playback will stop.



- Program Change message will not be transmitted if the Prog parameter is turned Off.
- Bank Select messages will not be transmitted if Bank H or L is set to ---.

# Changing the playback tempo

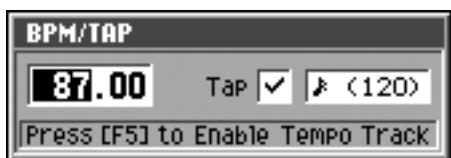
Here's how to change the playback tempo of the entire song / pattern.

## 1. Press [BMP/TAP].

The BPM/TAP popup (Screen Guide; p. 70) will appear.

If the Tempo Track parameter (Screen Guide; p. 79) is On, the song will play back according to the tempo track. This means that if you want to use [BPM/TAP] to set the tempo, you must first turn the Tempo Track parameter Off.

If you press [BPM/TAP] when the Tempo Track parameter is On, the BPM/TAP popup will indicate [F5](T.Track Off). You can turn the Tempo Track parameter Off by pressing [F5](T.Track Off).



## 2. Turn the VALUE dial or press [DEC] [INC] to set the playback tempo.

## 3. When you have finished making the setting, press [EXIT].

## Using the Tap function to set the tempo

You can set the tempo by pressing [BPM/TAP] at the desired interval. Press it at least three times at quarter note intervals of the playback tempo you want to set.



- You can change the tapping interval. To change the tapping interval, specify the length of the notes in BPM/TAP popup or Tap Resolution parameter in the PANEL screen (Screen Guide; p. 175).
- To use the Tap function to set the tempo, add a check mark ✓ to the Tap parameter in BPM/TAP popup or turn on the Tap Tempo parameter in the PANEL screen (Screen Guide; p. 175).

## Changing the tempo or time signature at the specified location of the song

If you want the tempo to change during the song, insert a new tempo change into the tempo track.

Following the location at which you inserted the tempo change, the song will play at that tempo.

In addition to tempo changes, the tempo track also lets you specify time signature changes.



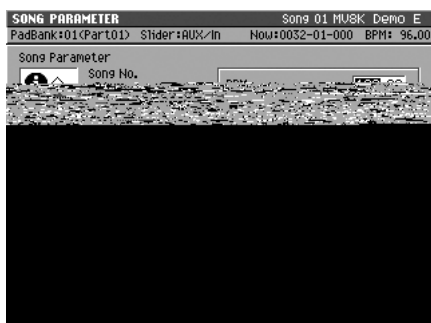
- The tempo track is available only in songs (not in patterns).

## 1. Press [SONG], then press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

## 2. With the cursor located in the upper row of icons, press [F1](Song Param). Alternatively, select the SONG PARAMETER icon and press [ENTER].

The SONG PARAMETER screen (Screen Guide; p. 79) will appear.



### 3. Set the Tempo Track parameter On.

When this is On, the song will play back according to the tempo track.

### 4. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

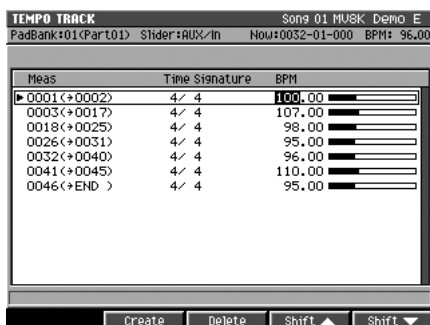


### 5. Press [MENU].

The MENU popup will appear.

### 6. Select “Tempo Track” and press [F5](Select)

The TEMPO TRACK screen (Screen Guide; p. 52) will appear.



### 7. To add a new tempo or time signature, use CURSOR [▲] [▼] to move to the desired location and press [F2](Create).

Tempo and time signature data will be added to the tempo list at the cursor location.

The inserted tempo and time signature data will have the same values as the preceding measure.



● If you simply want to modify the existing tempo and time signature data, skip step 7.

### 8. Use CURSOR [◀] [▶] to move the cursor to the value that you want to edit.

The Meas parameter specifies the measure at which the tempo or time signature will change, Time Signature specifies the time signature, and BPM specifies the tempo setting.



● You can use [F4](Shift ▲) / [F5](Shift ▼) to move the tempo and time signature data to the preceding or following measure.

### 9. Use the VALUE dial or [INC] [DEC] to edit the value.



- To delete the tempo and time signature data, press [F3](Delete).
- You cannot change the tempo and time signature in the middle of a measure.
- Tempo and time signature data always exists at the first measure.  
By default, this will be the tempo and time signature that you specified when creating the song. You can modify this data, but you cannot delete it.

# Using the locator

You can assign up to ten locate points in each song.

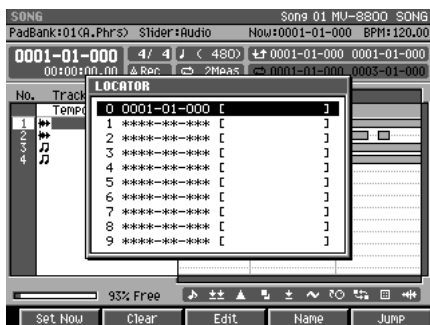
**1. Press [SONG].**

The SONG screen (Screen Guide; p. 8) will appear.

**2. Move to the time location where you want to assign a locate point.**

**3. Press [LOCATOR].**

The LOCATOR popup (Screen Guide; p. 59) will appear.



**4. Move the cursor to the locate number (0–9) you want to set.**

**5. Press [F1](Set Now).**

The current time will be stored in the specified locate point.



● You can set a locate point even while the song is playing.

## Moving to a locate point

Here's how to move the current time to a locate point you stored.

**1. Press [SONG].**

The SONG screen (Screen Guide; p. 8) will appear.

**2. Press [LOCATOR].**

The LOCATOR popup (Screen Guide; p. 59) will appear.

**3. Press the numeric key that corresponds to the desired locate point.**

The current time will change.



## Editing a locate point

You can edit the location of a locate point you stored.

1. Press **[SONG]**.

The SONG screen (Screen Guide; p. 8) will appear.

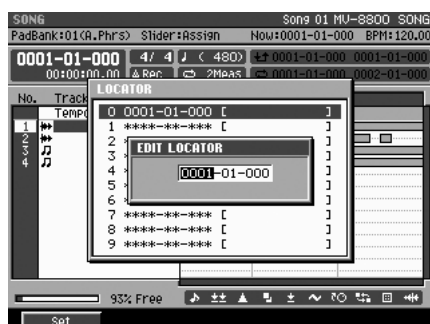
2. Press **[LOCATOR]**.

The LOCATOR popup (Screen Guide; p. 59) will appear.

3. Move the cursor to the locate number (0–9) that you want to edit.

4. Press **[F3](Edit)**.

The EDIT LOCATOR popup will appear.



5. Move the cursor to the measure, beat, and tick, and edit the location as desired.

6. Press **[F1](Set)**.

The locate point will be assigned to the new time you specified.

## Naming a locate point

1. Press **[LOCATOR]**.

The LOCATOR popup (Screen Guide; p. 59) will appear.

2. Move the cursor to the locate number (0–9) that you want to edit the name.

3. Press **[F4](Name)**.

The EDIT LOCATOR NAME popup (Screen Guide; p. 3) will appear.

4. Move the cursor to a character and use the **VALUE** dial or the numeric keys to input the desired character.

5. When you've finished entering the name, press **[F5](OK)**.

## Deleting a locate point

1. Press **[LOCATOR]**.

The LOCATOR popup (Screen Guide; p. 59) will appear.

2. Move the cursor to the locate number (0–9) that you want to delete.

3. Press **[F2](Clear)**.

The locate point will be deleted.

# Using markers

## Setting a marker point

1. **Move to the time location where you want to assign a marker point.**
2. **Hold down [SHIFT] and press [BMP/TAP].**

The new marker is placed at the current time.

## Moving to a marker point

1. **Press [SONG].**  
The SONG screen (Screen Guide; p. 8) will appear.
2. **Press [MENU].**  
The MENU popup will appear.
3. **Select “Marker” and press [F5](Select)**  
The MARKER popup (Screen Guide; p. 57) will appear.
4. **Use the CURSOR [▲] [▼] to move the cursor to the marker number(01-99) that you want to move.**
5. **Press [F5](Jump).**

You will move to the time location of the marker at which the cursor is located.

## Moving to the next (previous) marker

To jump to the next marker in the song after the current time, hold down [JUMP] and press STEP [▶].

To jump to the last marker in the song before the current time, hold down [JUMP] and press STEP [◀].

## Deleting a marker point

1. **Press [SONG].**  
The SONG screen (Screen Guide; p. 8) will appear.
2. **Press [MENU].**  
The MENU popup will appear.
3. **Select “Marker” and press [F5](Select)**  
The MARKER popup (Screen Guide; p. 57) will appear.
4. **Use the CURSOR [▲] [▼] to move the cursor to the marker number(01-99) that you want to delete.**
5. **Press [F3](Delete).**

The marker at the cursor location will be deleted.

# Using the velocity pads to play patterns

You can use the velocity pads to play patterns in succession. This is a useful way to check the transitions between patterns.

## 1. Press [PATTERN].

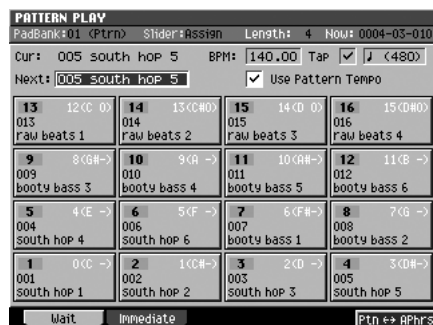
The PATTERN screen (Screen Guide; p. 91) will appear.

## 2. Press [F1](Pattern List).

The PATTERN LIST screen (Screen Guide; p. 96) will appear.

## 3. Press [F1](Pattern Play).

The PATTERN PLAY screen (Screen Guide; p. 98) will appear.



- **Cur:**  
Indicates the currently-playing pattern.
- **Next:**  
Specifies the pattern that will be played as soon as the currently-playing pattern has finished playing.  
Range: 001–500
- **Use Pattern Tempo**  
Specifies the playback tempo of the pattern.

Value	Explanation
Off	The pattern will play at the tempo of the song.
On (✓)	The pattern will play at the tempo specified for that pattern.

- **[F1](Wait)**  
In this playback mode, the pattern specified for Next: will be selected when the pattern indicated for Cur: has finished playing.
- **[F2](Immediate)**  
In this playback mode, the pattern will change immediately when you change the pattern specified for Next:.
- **[F5](Ptn↔APhrs)**  
Specifies whether the velocity pads will play patterns or audio phrases.  
PadBank indicates what the velocity pads will play.

## 4. Press [PLAY (▶)].

Pattern playback will begin. The Cur: field indicates the pattern that is now playing.

## 5. While the pattern is playing, use the Next: parameter or VELOCITY PADS to select the pattern you want to play next.

- **If the playback mode is Wait**  
If it finishes playing Cur: (current) pattern, it will change to the Next: pattern.
- **If the playback mode is Immediate**  
The pattern changes at the same time it changes a value of the Next: parameter.



- If you want to assign a pattern to a pad, refer to “Assigning a pattern to a pad” (p. 144).
- You can also set the Next parameter by striking a velocity pad.
- If you select a (Empty) pattern for Next, the playing pattern will not change.

### Assigning a pattern to a pad

Here's how you can assign frequently used patterns to the velocity pads so that they can be played immediately.

1. Access the **PATTERN LIST** screen as described in “Using the velocity pads to play patterns” (p. 143)

The **PATTERN LIST** screen (Screen Guide; p. 96) will appear.

2. Use **CURSOR [▲] [▼]** to select the pattern you want to assign to the pad.

3. Press **[F3](AssignToPad)**.

The **ASSIGN TO PAD** popup (Screen Guide; p. 100) will appear.



● Red-colored pads have patterns assigned them.

4. Specify the Pad parameter to which you want to assign the pattern, and press **[F5](OK)**.

#### ● Assigning several patterns as a single operation

1. Access the **PATTERN LIST** screen as described in “Using the velocity pads to play patterns” (p. 143).

2. Press **[MENU]**.

The **MENU** popup will appear.

3. Select “Automatic Assign To Pad” and press **[F5](Select)**.

The **AUTOMATIC ASSIGN TO PAD** popup (Screen Guide; p. 108) will appear.



4. Use the **Pattern** parameter to specify the range of patterns that you want to assign.
5. Use the **Pad** parameter to specify the first pad to which you want to assign the patterns.
6. Press **[F5](OK)**.

# Recording a song / pattern

This chapter takes you through the various steps of recording a song / pattern.

## The work flow of recording

The process of making a new recording involves the steps listed below.

### 1. Create a new song / pattern

- “Creating a new song” (p. 146)
- “Creating a new pattern” (p. 148)

### 2. “Recording MIDI tracks (instrument or external MIDI sound module)” (p. 150)

- Adding MIDI tracks
- Realtime recording
- Step recording
- Drum grid

### 3. “Recording audio tracks or audio phrases” (p. 160)

- Adding audio tracks
- Direct recording
- Realtime recording
- Step recording

### 4. “Placing patterns in the pattern track” (p. 164)

- Adding a pattern track
- Realtime recording
- Step recording

# Creating a new song



● “Song” (p. 57)

## 1. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

## 2. Press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

## 3. With the cursor located in the upper row of icons, press [F3](Create New). Alternatively, move the cursor to CREATE NEW SONG and press [ENTER].

The CREATE NEW SONG screen (Screen Guide; p. 83) will appear.

## 4. Make settings for the song.

Parameter	Explanation
Name	The name of the song. To assign a name, press [F1](Name) (maximum 12 characters).
Comment	You can assign a comment of up to 50 characters to the song. Press [F2](Comment) to assign a comment.
BPM	Specifies the tempo, in units of quarter note Beats Per Minute.
Time Signature	Specifies the time signature. The default is 4/4. As desired, you can select a time signature in the range of 1/16~32/2.
Track Layout	Specifies the track structure when creating the song. For the various layouts you can choose, refer to “CREATE NEW SONG screen” (Screen Guide; p. 83).
Copy From Current Song	This lets you apply the Instruments and Effects settings of the current song to the newly-created song. Add a check mark ✓ if you want these settings to be applied to the new song as well.



● “BPM” (Appendices; p. 12)



● If you use the Tempo track (p. 138), the tempo settings of the Tempo track will take priority.


## 5. Press [F5](Execute).

The song will be created, and the SONG screen will appear.

Starting a new song with your favorite settings (User Track Template)

Your favorite settings such as the track structure or loop settings of a song can be stored on the hard disk as a “template” for recall any time you want to start creating a song with that structure.

● Saving a User Track Template

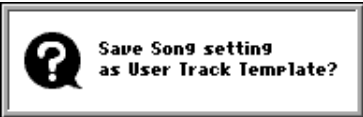
-  ● Only one user track template can be stored.  
● Since the user track template is stored on the hard disk, it will be lost if you initialize (format) the hard disk.

1. **For the current song, create the structure that you want to save as a user track template.**

2. **Press [SONG].**  
The SONG screen (Screen Guide; p. 8) will appear.

3. **Press [MENU].**  
The MENU popup will appear.

4. **Select “Save As User Template” and press [F5](Select).**  
“Save Song setting as User Track Template?” message will appear.



F-button	Explanation
[F1](No)	The user track template will not be saved. The SONG screen will appear.
[F5](Yes)	Things such as the track settings for the current song will be saved on the hard disk as a user track template.

● Using a user track template to create a song

1. **Press [SONG].**  
The SONG screen (Screen Guide; p. 8) will appear.

2. **Press [F1](Song Menu).**  
The SONG MENU screen (Screen Guide; p. 78) will appear.

3. **With the cursor located in the upper row of icons, press [F3](Create New). Alternatively, you can select the CREATE NEW SONG icon and press [ENTER].**  
The CREATE NEW SONG screen (Screen Guide; p. 83) will appear.



4. **Set the Track Layout parameter to “User Template.”**

5. **Press [F5](Execute).**  
A new song will be created according to the settings saved in the user track template.

# Creating a new pattern

If you want to create a new pattern, start by initializing a pattern.

## 1. Press [PATTERN].

The PATTERN screen will appear (Pattern Mode).

## 2. Press [F1](Pattern List).

The PATTERN LIST screen (Screen Guide; p. 96) will appear.

No.	Name	Length	BPM	T.Sig	Pad
001	<Empty>				
*002	R&B 1	4	94.00	4/ 4	1-03<D ->
003	R&B 2	4	94.00	4/ 4	1-04<D#->
004	<Empty>				
005	R&B 4	2	94.00	4/ 4	*->*>*>*>*
006	<Empty>				
007	<Empty>				
008	<Empty>				
009	<Empty>				
010	<Empty>				
011	<Empty>				
012	<Empty>				
013	<Empty>				
014	<Empty>				

F-button	Explanation
[F1](Pattern Play)	The PATTERN PLAY screen (Screen Guide; p. 98) will appear.
[F2](Pattern Prm)	The PATTERN PARAMETER popup (Screen Guide; p. 99) will appear.
[F3](AssignToPad)	The ASSIGN TO PAD popup (Screen Guide; p. 100) will appear. In this popup, the pattern selected by the cursor in the PATTERN LIST screen can be assigned to a pad.
[F4](Preview)	Auditions the currently-highlighted pattern. To hear auditioning, hold down [F4](Preview).
[F5](Select)	The pattern will switch to the one you selected.

## 3. Use CURSOR [▲] [▼] to select the pattern you want to initialize.

If the Name field indicates (Empty), this pattern has already been initialized. Proceed to step 7.

## 4. Press [MENU].

The MENU popup will appear.

## 5. Select “Initialize Pattern” and [F5](Select).

“Initialize Sure?” message will appear.

## 6. Press [F5](Yes).

## 7. Press [F5](Select).

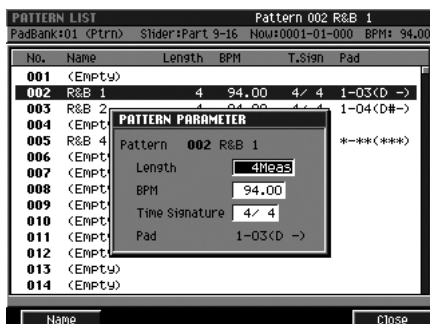
The PATTERN screen (Screen Guide; p. 91) will appear. The current pattern is “empty” (initialized).



## Changing a name / length / tempo of a pattern

1. Access the PATTERN LIST screen as described in “Creating a new song” (p. 146).
2. Use CURSOR [▲] [▼] to select the pattern you want to edit.
3. Press [F2](Pattern Prm).

The PATTERN PARAMETER popup (Screen Guide; p. 99) will appear.



4. Specify the pattern name and parameters.
5. Press [F5](Close).

# Recording MIDI tracks (instrument or external MIDI sound module)

## Events Handled with MIDI Tracks

### ● Note

These MIDI messages represent the notes. The parameters are Note Number, which expresses the note name, On Velocity, which expresses the force used in pressing the velocity pads, Duration, which determines the length of the note, and Off Velocity, which expresses the speed at which the velocity pads are released.

### ● Poly Aftertouch

These MIDI messages apply aftertouch to the velocity pads. The parameters are Note Number, i.e., the note number specifying the particular velocity pad, and Value, which sets the amount of aftertouch applied.

### ● Control Change

These MIDI messages are used in applying modulation, expression, and a variety of other effects. The function is selected with the Control Change number, and the amount of the effect applied is set with Value.

### ● Program Change

These MIDI messages are used to switch sounds. The sounds are switched according to the Program Change number.

### ● Channel Aftertouch

These MIDI messages apply aftertouch on an individual MIDI channel basis. The amount of aftertouch applied is set with the Value parameter.

### ● Pitch Bend

These MIDI messages change the pitch. The range of the change in pitch is set with Value.

### ● Tune Request

This contains information for tuning analog synthesizers.

### ● Mode Message

This contains information for switching the MIDI channel mode.

### ● System Exclusive (System Exclusive Message)

These MIDI messages are used for setting sounds, timbres, and other settings for a MIDI device being controlled. Enter data from "F0" to "F7."

## Adding MIDI tracks for recording MIDI data

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Press [MENU].

The MENU popup will appear.



3. Select "Add MIDI Tracks..." and press [F5](Select).

The ADD MIDI TRACKS popup (Screen Guide; p. 54) will appear.



4. Make settings for the track(s) you want to add.

Parameter	Explanation
Name	The name of the track. Each track you add will be given a default track name. Press [F1](Name) to assign a name (maximum 12 characters).
Output Assign	Specify the sound generator (instruments part) to which the performance data recorded on the track will be sent.
MIDI	Specify the MIDI connector and channel on which performance data recorded on the track will be sent.
Number of Tracks	Specify the number of tracks with the above parameter settings that will be added to the song / pattern.

5. Press [F5](Execute).

The specified track(s) will be added to the song / pattern.



- To delete a track, use the "DELETE TRACKS popup" (p. 56). The track you specify here will be deleted. For details, refer to "Deleting tracks" (p. 169).

### Recording your pad performance just as you play (Realtime Recording)

Realtime Recording is the recording method in which your playing on the pads and your controller operations are recording exactly as you perform. This method is best when you want to capture the expressive feel of your performance.

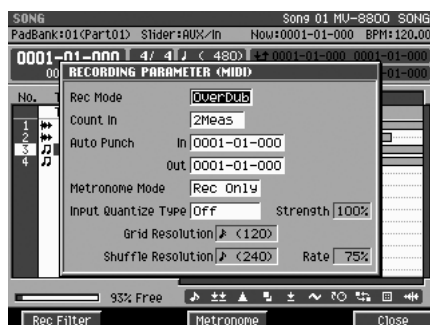
#### Basic procedure for realtime recording

**1. Use CURSOR [▲] [▼] to select the track you want to record.**

Selected track is highlighted (that means current track). Recording occurs on the current track.

**2. Press [REC (●)].**

The REC indicator will blink, and the RECORDING PARAMETER (MIDI) popup (Screen Guide; p. 16) will appear.



**3. Set the parameters for realtime recording.**

Move the cursor to each parameter value, and use the VALUE dial or [DEC] [INC] to set the value.

- **Rec Mode**

Use this to specify the method by which you will record events.

Value	Explanation
OverDub1	The new material you record will be added to the existing material without erasing it. By using this type in conjunction with Loop Recording, you can repeatedly record over a specified region without erasing the existing material. For example this is a convenient way to record a drum track, since you can record bass drum → snare drum → hi-hat etc. on each successive pass.
OverDub2	When newly recorded note events at the same time location as previously recorded note events will replace the older events.
Replace	The new material you record will replace the existing material. Use this type when you want to re-record your performance.

- **Count In**

Specifies how recording will begin.

Value	Explanation
Off	Recording will begin the moment you press [PLAY (▶)].
1 Meas	When you press [PLAY (▶)], a count-in will sound from one measure earlier than the record-start location, and recording will begin at the record-start location.
2 Meas	When you press [PLAY (▶)], a count-in will sound from two measures earlier than the record-start location, and recording will begin at the record-start location.
Wait Note	Recording will begin the moment you strike VELOCITY PADS, press [PLAY (▶)] or receive MIDI note messages.

## 4. Press [PLAY (▶)].

The REC indicator and PLAY indicator will light, and recording will begin. The Now Time and Play List will begin changing. Start performing.



- You can use the following functions while recording. For details on these functions, refer to the pages listed.
  - Track mute/solo (p. 133, p. 134)
  - Event erase (p. 154)
- During recording, you can temporarily pause recording by pressing [REC (●)] to make the indicator blink ("rehearsal mode"). In this state, striking the pads will not cause data to be recorded. This is useful when you want to check the sounds you are using, or when you want to practice.

## 5. When you've finished recording, press [STOP (■)].

The REC and PLAY indicators will go dark, and recording will stop. If you want to continue to record, continue from step 1. If you run out of tracks for recording, add tracks as described in "Adding MIDI tracks for recording MIDI data" (p. 151).

## Correcting the note timing while you record (Input Quantize)

Quantize is a function that automatically aligns the notes of your pad performance to accurate timing intervals. Here's how you can apply the Quantize function during realtime-recording (Input Quantize).

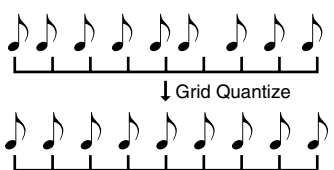
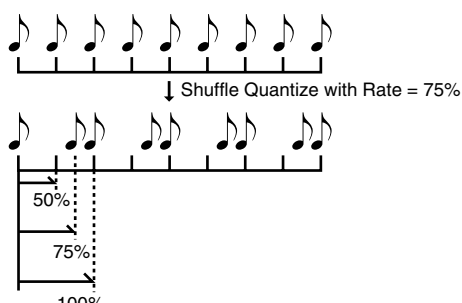
In addition to the settings described in step 4 of "Basic procedure for realtime recording" (p. 152), you'll need to set the following parameter.



- For details on other Quantize-related parameters, refer to "RECORDING PARAMETER (MIDI) popup" (Screen Guide; p. 16).

### • Input Quantize Type

This applies quantization to the data you input (perform).

Range	Explanation
Off	Quantize will not be applied; your performance will be recorded exactly as you play it.
Grid	<p>The note timing will be aligned to intervals of the beat you specify. Use this when you want to record drums or bass with accurate timing.</p> 
Shuffle	<p>The timing of backbeats will be adjusted forward or backward, producing a "shuffle" or "swing" feel.</p> 

## Recording MIDI tracks (instrument or external MIDI sound module)

### Selecting the performance data that will be recorded (Recording Filter)

Normally when you perform realtime recording, all the data you perform will be recorded. If you don't want certain types of performance data to be recorded, you can use the Recording Filter.

1. Perform the “Basic procedure for realtime recording” (p. 152) through step 3, and access the “RECORDING PARAMETER (MIDI) popup” (p. 16).

2. Press [F1](Rec Filter).

The RECORDING FILTER popup (Screen Guide; p. 18) will appear.

3. Use CURSOR [▲] [▼] to select a type of performance data (MIDI message).



● For details on each parameter, refer to “RECORDING FILTER popup” (Screen Guide; p. 18).

4. Press [F3](On/Off).

Apply a check mark (✓) to performance data you want to record; remove the check mark from performance data you don't want to record.



● You can press [F1](All On) to assign a check mark to all items, or press [F2](All Off) to remove all check marks.

5. Press [F5](Close).

The RECORDING FILTER popup will close.

### Erasing unwanted data while you record (Event Erase)

Event Erase is a function that lets you erase unwanted data during realtime recording. This is particularly convenient during loop-recording, since you can erase data without stopping recording.

● Realtime Erase can be executed only if the recording mode is set to “Overdub1” or “Overdub2.”

1. Begin realtime recording as described in “Basic procedure for realtime recording” (p. 152).

2. Hold down [EVENT ERASE].

The EVENT ERASE popup (Screen Guide; p. 61) will appear.

3. Continue holding down [EVENT ERASE], and press the VELOCITY PADS for the event (note number) you want to erase.

While you listen to the recorded performance, press the pad at the appropriate timing. The data for that pad will be erased while you continue holding down the pad. You can press more than one pad if desired, and the data for those pads will be erased.

● How events are erased when you hold down more than one pad will depend on the Mode setting of the EVENT ERASE popup.

Setting	Operation
Direct	Only the note events of the pads you hold down will be erased.
Range	Events will be erased for all pads between (and including) the pads you hold down.

4. Release [EVENT ERASE].

The EVENT ERASE popup will close, and you will return to normal recording.

## Recording while looping (Loop Recording)

1. Access the SONG screen (Screen Guide; p. 8).

2. Press [MENU].

The MENU popup will appear.

3. Select “Loop” and press [F5](Select).

The LOOP popup (Screen Guide; p. 48) will appear.

4. Set the Loop Top and Loop End parameter to specify the loop region.



- In the LOOP popup (Screen Guide; p. 48), you can press [F1](Now→Top) to assign the current time as the value of the Loop Top parameter. Press [F2](Now→End) will assign the current time as the value of the Loop End parameter.
- By default, the loop length will be two measures. If you want to change the length, access the LOOP popup (in the SONG screen, select [MENU] → Loop), and change the Quick Loop Length setting.
- If you want to change the location at which looping begins, move the current time to the desired loop-start location and then press [QUICK SET] once again.

5. Start recording as described in “Basic procedure for realtime recording” (p. 152).

## Quickly setting the loop region

Here’s how you can pre-specify the time locations at which recording will begin (punch-in) and end (punch-out).

1. Press [SHIFT] + [AUTO PUNCH].

The AUTO PUNCH popup will appear.

2. Set the Punch In and Punch Out parameters.

Set the Punch In parameter to the time location at which you want recording to begin, and the Punch Out parameter to the location at which you want recording to end.

3. Press [EXIT].

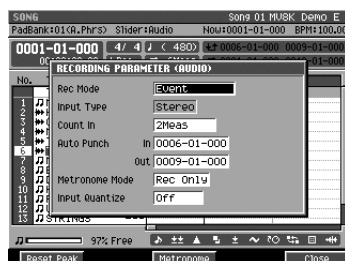
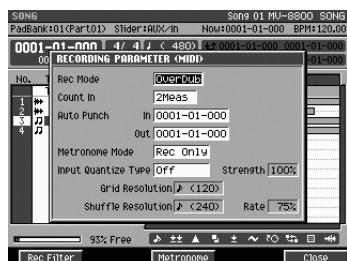
The AUTO PUNCH popup will close.

4. Press [AUTO PUNCH].

[AUTO PUNCH] will light orange, and the Auto Punch function will be enabled.

5. Press [REC (●)].

The REC indicator will blink, and the “RECORDING PARAMETER (MIDI) popup” (p. 16) or the RECORDING PARAMETER (AUDIO) popup (Screen Guide; p. 19) will appear. Set the parameters as necessary.



6. Press [PLAY (▶)].

The PLAY indicator will light, and playback will begin. When the current time reaches the punch-in point, the blinking REC indicator will light steadily, and recording will begin. When the current time reaches the punch-out point, the REC indicator will resume blinking, and recording will end. However, the PLAY indicator will remain lit and playback will continue.

7. When you’re finished recording, press [STOP (■)].

The REC and PLAY indicators will go dark, and recording will stop.

## Recording MIDI tracks (instrument or external MIDI sound module)

### Auditioning sounds or phrases while recording

Here's how you can temporarily stop recording while you continue playing back or performing. This is useful when you want to try out sounds or phrases without actually recording them.

**1. Make sure that [AUTO PUNCH] is dark.**

If it is lit, press [AUTO PUNCH] to make it go dark.

**2. Start recording as described in “Basic procedure for realtime recording” (p. 152).**

**3. At the point where you want to temporarily stop recording, Press [REC (●)].**

The REC indicator will change to blinking, and recording will stop. However, playback will continue.

**MEMO** ● Alternatively, you can use a pedal connected to the FOOT SWITCH jack to switch recording on/off. To do so, access the PANEL screen (Screen Guide; p. 175) and set the Foot Switch Type parameter to “PUNCH I/O.”

**4. At the point where you want to resume recording, Press [REC (●)].**

The REC indicator will light, and recording will resume. You can use [REC (●)] to turn recording on/off as desired.

**5. When you're finished recording, press [STOP (■)].**

The REC and PLAY indicators will go dark, and recording will stop.

### Step recording

Step Recording is a method by which you can record individual notes and rests one by one, just as if you were writing music notation onto a sheet of staff paper.

### Inputting notes and rests

**1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).**

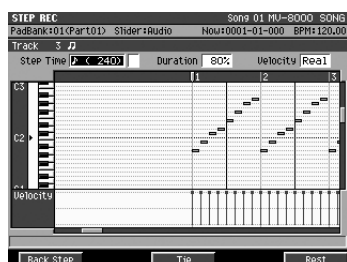
**2. Use CURSOR [▲] [▼] to select the MIDI track that you want to record.**

Selected track is highlighted (that means current track). Recording occurs on the current track.

**3. Use MEAS [◀◀] [▶▶] to move the current time to the point at which you want to begin input.**

**4. Press [SHIFT] + [REC (●)].**

The REC indicator will light, and the STEP REC screen (Screen Guide; p. 62) will appear.



**5. Specify the length of the notes you want to input, in terms of the note value.**

- **Step Time**

This specifies the note value of the notes you will input. At the right of the Step Time parameter is a parameter that allows you to specify a dotted note value. You can use this as needed.

- **Duration**

This specifies the proportion of the note length that the note will actually sound. Lower values will make the note play “staccato,” and higher values will make the note play “tenuity” or “slurred.” Normally you will use a setting of about 80%.

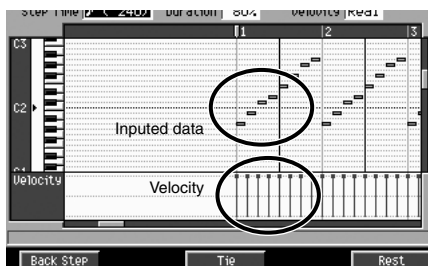
- **Velocity**

This specifies the force with which you struck the pad. If you want the force with which you actually struck the pad to be input as the velocity data, set this to “Real.” If you want to input a fixed velocity value, set this as desired; as a guideline, p (piano) = 60, mf (mezzo-forte) = 90, and f (forte) = 120.



## 6. Strike the VELOCITY PADS.

When you strike a pad, data will be input and length specified by the Step Time will forward. The input data are shown as a bar (length specified by the duration) and as a bar graph (velocity).



- During step recording, you can temporarily pause step recording by pressing [REC (●)] to make the indicator blink (“rehearsal mode”). In this state, striking the pads will not cause data to be recorded. This is useful when you want to check the sounds you are using, or when you want to practice.
- You can use CURSOR [▲] [▼] to move the displayed area up or down.
- You can use [SHIFT] + CURSOR [◀] [▶] to zoom-in or zoom-out the input data display.  
The (+) direction will narrow (zoom-in) the displayed area. It's convenient to zoom-in on a specific area if you've input numerous closely-spaced notes.  
The (-) direction will widen (zoom-out) the displayed area. This lets you see all of the input data at a glance.

## ● Using the F-buttons for input

F-button	Operation
[F1](Back Step)	Cancels the previously-input note or rest.
[F3](Tie)	Extends the previously-input note by the length of the Step Time.
[F5](Rest)	Inputs a rest of the length of the Step Time.

## 7. Repeat steps 5–6 to continue inputting notes.

## 8. When you're finished step recording, press [STOP (■)].

The REC indicator will go dark.

## Inputting chords

You can input a chord by pressing two or more pad simultaneously. The cursor will advance to the next step when you release the pads.



- Each parameter will maintain the value that was most recently input. If you want the next note to have the same settings, there's no need to change them. In other words, once you've set the Duration and Velocity parameters, you can usually leave them unchanged, and simply use the Step Time parameter and the note pitch (pad) to continue inputting notes.

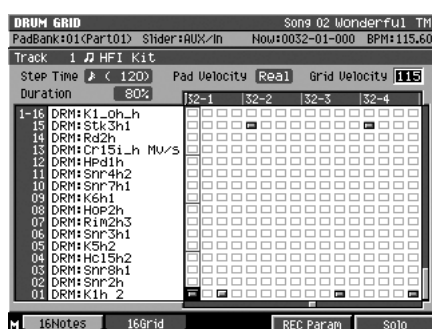
## If you're not satisfied with the recorded result

If you're not satisfied with the results of the step recording you just performed, you can press [UNDO/REDO] to return to the state prior to recording. Refer to “Undoing a recording or editing operation (Undo/Redo)” (p. 166).

### Inputting events in rhythm-machine style (Drum Grid)

This is an editing screen that shows note numbers (rows) and time locations (columns). You can record note events at each intersection.

1. **Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).**
2. **Use CURSOR [▲] [▼] to select the MIDI track you want to record.**  
Selected track is highlighted (that means current track).
3. **Press [MENU].**  
The MENU popup will appear.
4. **Select “Drum Grid” and press [F5](Select).**  
The DRUM GRID screen (Screen Guide; p. 73) will appear.



#### • 1-01–6-16

This shows the sounds that are assigned to the pads. The displayed numbers are the pad bank and pad number.

#### • Pad Velocity

This lets you set the velocity you input by velocity pads. If you set this to “1–127,” the pad will always produce a specified velocity value. If you want the force with which you actually struck the pad to be input as the velocity data, set this to “Real.” You can adjust this parameter in the RECORDING PARAMETER popup (for the drum grid) (Screen Guide; p. 74).

#### • Grid Velocity

This lets you edit the velocity of a note event you input.

#### • [F4](REC Param)

The RECORDING PARAMETER popup will appear. You can adjust the parameters (Step Time, Pad Velocity and Duration) when you input the note events in DRUM GRID screen.



● You can show the RECORDING PARAMETER popup when press [JUMP]+[REC (●)].

#### • [F5](Solo)

Switches the Solo mode on/off for this track. When Solo is on, a “SOLO” indication appears at the right of the track name.



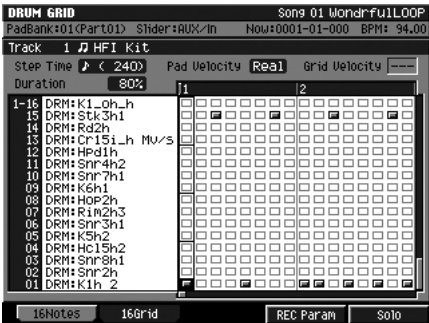

In external VGA screen, an “S” button will light blue.

#### 5. Make sure that [REC (●)] is lit red.

If it is not lit red, press [REC (●)] to make it light.

## 6. Use [F1](16Notes) or [F2](16Grid) to select the desired method for inputting events.

You will use the pads to input events. You can select one of two ways in which pad numbers correspond to note numbers and time locations.

F-button	How the input methods differ	Screen
[F1](16Notes)	Pad numbers correspond to note numbers. You can use the pads to input sixteen different note numbers at the specified time location.	
[F2](16Grid)	Pad numbers correspond to step time (location). You can use the pads to input events for a single note number at sixteen different step times.	

## 7. Strike the pad to start recording.

Events will be input according to the input method you selected in step 6.



- According to the velocity of note events, different icons will be displayed as follows.

Velocity	
0	
1-42	
43-84	
85-126	
127	

- To delete an event that you input, hold down [EVENT ERASE] and strike the pad for the event you want to delete.
- If you want to input all notes at a fixed velocity, press [FIXED VELOCITY] to turn it on.
- You can focus on editing a single event, and will be able to edit the velocity when you turn [MULTILEVEL] on.
- If you click the right mouse button, you can select a single event or a grid for editing.

## Relationship of Step Time and Grid

Depending on the setting of the Step Time parameter, a group of several events located close together in time may appear as a single event. MV-8800 operates as following if multiple events are displayed as one piece.

- If you delete, all the events shown as one piece will be deleted.
- If you overwrite, all the events shown as one piece will be deleted and new event will be recorded at top of the Step Time.
- Velocity will be recorded on first event of the multiple events.



- Use [SHIFT] + CURSOR [◀] [▶] to change the Step Time parameter.

# Recording audio tracks or audio phrases

Sound that is received via the analog inputs (or by other means) can be recorded on audio tracks as if you were using a multitrack recorder.

You can also use the velocity pads to play audio phrases and record them on an audio track either in real time or using step recording.

## Adding audio tracks for recording data

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Press [MENU].

The MENU popup will appear.



3. Select “Add Audio Tracks...” and press [F5](Select).

The ADD AUDIO TRACKS popup (Screen Guide; p. 55) will appear.



4. Make settings for the track(s) you want to add.

Parameter	Explanation
Name	The name of the track. Each track you add will be given a default track name. Press [F1](Name) to assign a name (maximum 12 characters).
Output Assign	Specifies the output jack from which the audio recorded on the track will be output.
Number of Tracks	Specify the number of tracks with the above parameter settings that will be added to the song / pattern.

5. Press [F5](Execute).

The specified track(s) will be added to the song / pattern.



- To delete a track, use the “DELETE TRACKS popup” (p. 56). The track you specify here will be deleted. For details, refer to “Deleting tracks” (p. 169).

## Directly recording an audio input (Direct Recording)

Direct Recording is a function that directly records an audio source from the analog inputs. This lets you record in the same way as on a multi-track recorder.

### 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

### 2. Select the GLOBAL icon, and press [ENTER].

The GLOBAL screen (Screen Guide; p. 173) will appear.

### 3. Set Input Select parameter to specify the input source you want to record.

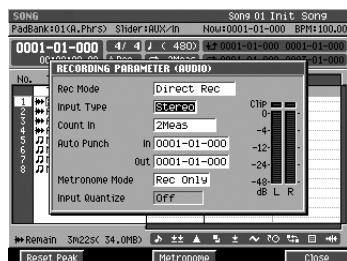
### 4. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).

### 5. Use CURSOR [▲] [▼] to select the audio track that you want to record.

Selected track is highlighted (that means current track). Recording occurs on the current track.

### 6. Press [REC (●)].

The REC indicator will blink, and the RECORDING PARAMETER (AUDIO) popup (Screen Guide; p. 19) will appear.



### 7. Set the realtime-recording parameters.

Move the cursor to each parameter, and use the VALUE dial or [DEC] [INC] to set the value.

#### • Rec Mode (Recording mode)

Set to Direct Rec.

Value	Explanation
Direct Rec	Record audio directly from the input to the track.
Resample MIX	Resample MIX: Re-record the playback of a song or pattern onto an audio track as an audio event.
Event	Record the playback timing of audio phrases triggered from the velocity pads.

#### • Sample Type

Specifies the number of channels that will be recorded.

Value	Explanation
Mono	Monaural (one channel)
Stereo	Stereo (two channels)

#### • Count In

Specifies how recording will begin.

Value	Explanation
Off	Recording will begin the moment you press [PLAY (▶)].
1 Meas	When you press [PLAY (▶)], a count-in will sound from one measure earlier than the record-start location, and recording will begin at the record-start location.
2 Meas	When you press [PLAY (▶)], a count-in will sound from two measures earlier than the record-start location, and recording will begin at the record-start location.
Wait Note	Recording will begin the moment you strike VELOCITY PADS, press [PLAY (▶)] or receive MIDI note messages.

### 8. Press [PLAY (▶)].

The REC and PLAY indicators will light, and the input audio will be recorded.

## Recording audio tracks or audio phrases

### 9. When you've finished recording, press [STOP (■)].

The REC and PLAY indicators will go dark, and recording will stop. If you want to record an additional track, repeat the procedure from step 3. If you run out of tracks for recording, add a track as described in "Adding audio tracks for recording data" (p. 160).

## Recording song or pattern playback to an audio track (Resample Mix)

The playback of a song or pattern can be re-recorded as an audio event in an audio track. By rendering this performance into a single track, you can increase the number of free tracks, or play the entire performance by striking a pad.



● The sound being input from an external audio source will also be mixed.

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Use CURSOR [▲] [▼] to select the audio track you want to record.
3. Adjust the volume balance of each audio track and instruments part.
4. Press [TOP (◀◀)].

The current time will return to the beginning of the song.



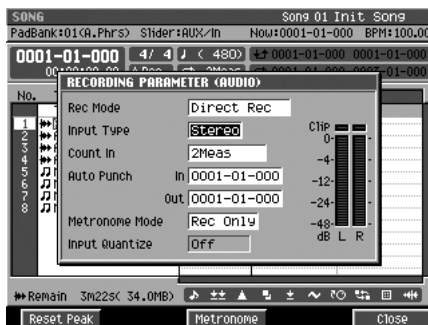
● If you want to start recording from somewhere in the middle of the song, move to the desired time location.

### 5. Press [REC (●)].

The REC indicator will blink, and RECORDING PARAMETER (AUDIO) popup (Screen Guide; p. 19) will appear.



- You can show the RECORDING PARAMETER popup when press [JUMP]+[REC (●)].
- You can use Auto Punch to re-record only the region of time you specify.
- Use the Input Type parameter to specify whether you will be recording on the audio track in stereo or in mono.



### 6. Set the Rec Mode parameter to "Resample Mix."

### 7. Press [PLAY (▶)].

The REC indicator and PLAY indicator will light, and recording (resample mix) will begin.

### 8. Press [STOP (■)].

The REC indicator and PLAY indicator will go dark, and recording (resample mix) will stop.

## Recording performance of audio phrases

### Realtime recording

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Use CURSOR [▲] [▼] to select the audio track you want to record.
3. press [REC (●)].  
The RECORDING PARAMETER (AUDIO) popup (Screen Guide; p. 19) will appear.



● You can show the RECORDING PARAMETER popup when press [JUMP]+[REC (●)].

4. Set the Rec Mode to Event.  
If desired, you can also change the Pattern Length or Input Quantize.
5. Press [PLAY (▶)] to start recording, and perform by pressing the pads.

### Step recording

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Use CURSOR [▲] [▼] to select the audio track you want to record.
3. Press [SHIFT] + [REC (●)].

The AUDIO PHRASE STEP REC screen (Screen Guide; p. 63) will appear.

The procedure for step recording is the same as for a "Step recording" (p. 156) in MIDI track.

# Placing patterns in the pattern track

The patterns you've created in Pattern mode can be placed in a song in the desired order for playback.

## Creating the pattern track

Here's how to create the pattern track in the song.

1. **Access the SONG screen (Screen Guide; p. 8).**
2. **Use CURSOR [▲] [▼] to move the cursor to the track that is located immediately above the position where you want to insert the pattern track.**
3. **Press [MENU].**  
The MENU popup will appear.
4. **Select “Add Pattern Track” and press [F5](Select).**



- There can be only one pattern track. If you attempt to create a second pattern track, the message “Can't create more pattern tracks” will appear.



## Placing patterns in the pattern track

### Realtime recording

1. Access the SONG screen (Screen Guide; p. 8).
2. Use CURSOR [▲] [▼] to select the pattern track.
3. Press [REC (●)].  
The RECORDING PARAMETER (PATTERN) popup (Screen Guide; p. 20) will appear.
4. Press [PLAY (▶)].

### Step recording

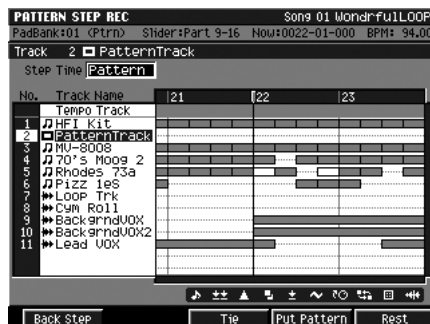
1. Access the SONG screen (Screen Guide; p. 8).
2. Use CURSOR [▲] [▼] to select the pattern track.

You can play patterns by striking the pads.

- MEMO**
- If there is no pattern track, you'll need to create one as described in "Creating the pattern track" (p. 164).
  - If you want to assign a pattern to a pad, refer to "Assigning a pattern to a pad" (p. 144).

3. Press [SHIFT] + [REC (●)].

The PATTERN STEP REC screen (Screen Guide; p. 110) will appear.



4. Strike the pads to record patterns into the pattern track.

- MEMO**
- If you want to place a pattern that's not assigned to any pad, press [F4](Put Pattern). The PUT PATTERN popup will appear. Use the Pattern field to select the pattern that you want to place in the pattern track, and use the Times field to specify the number of times that it is to be placed. Then press [F5](Execute) to place the specified pattern in the pattern track.

5. When you're finished, press [STOP (■)].

# Undoing a recording or editing operation (Undo/Redo)

If you're not satisfied with the results of the realtime-recording or editing operation you just performed, you can press [UNDO/REDO] to return to the previous state (Undo).



- If the Undo function is available after recording or editing a sequence, [UNDO/REDO] will light orange.

If you press [UNDO/REDO] to return to the previous state and [UNDO/REDO] will blink.

## ● Canceling an Undo operation (Redo)

After executing Undo, you can perform Redo to return to the state prior to executing Undo.

Pressing [UNDO/REDO] (blink) after you've executed Undo will execute the Redo function.

[UNDO/REDO] will return to lit.

## Editing a song / pattern

In order to edit a song or pattern, you must first select the song or pattern that you want to edit. As appropriate for your needs, you can choose from the following types of editing.

- Editing entire tracks (Delete tracks, Merge tracks)
- Editing a specified region (Sequence edit)
- Editing note events in a MIDI track (Piano roll edit)
- Editing individual events (Event list edit)

### Selecting the song that you want to edit

#### 1. Press [SONG].

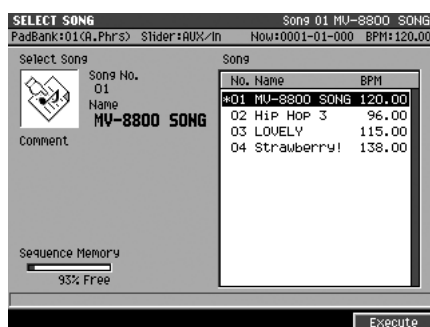
The SONG screen (Screen Guide; p. 8) will appear.

#### 2. Press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

#### 3. With the cursor located in the upper row of icons, press [F4](Select Song). Alternatively, you can select the SELECT SONG icon and press [ENTER].

The SELECT SONG screen (Screen Guide; p. 85) will appear.



#### 4. Use CURSOR [▲] [▼] or the VALUE dial to select the song that you want to edit.

#### 5. Press [F5](Execute).

The selected song will become the current song, and the SONG screen will appear.

# Selecting a pattern

## 1. Press [PATTERN].

The PATTERN screen will appear (Pattern Mode).

## 2. Press [F1](Pattern List).

The PATTERN LIST screen (Screen Guide; p. 96) will appear.

PATTERN LIST					
Pattern 002 R&B 1					
PadBank:01 (Ptrn) Slider:Part 9-16 Now:0001-01-000 BPM: 94.00					
No.	Name	Length	BPM	T.Sig	Pad
001	<Empty>				
*002	R&B 1	4	94.00	4/ 4	1-03<D ->
003	R&B 2	4	94.00	4/ 4	1-04<D#->
004	<Empty>				
005	R&B 4	2	94.00	4/ 4	*->*(***)
006	<Empty>				
007	<Empty>				
008	<Empty>				
009	<Empty>				
010	<Empty>				
011	<Empty>				
012	<Empty>				
013	<Empty>				
014	<Empty>				

F-button	Explanation
[F1](Pattern Play)	The PATTERN PLAY screen (Screen Guide; p. 98) will appear.
[F2](Pattern Prm)	The PATTERN PARAMETER popup (Screen Guide; p. 99) will appear.
[F3](AssignToPad)	The ASSIGN TO PAD popup (Screen Guide; p. 100) will appear. In this popup, the pattern selected by the cursor in the PATTERN LIST screen can be assigned to a pad.
[F4](Preview)	Auditions the currently-highlighted pattern. To hear auditioning, hold down [F4](Preview).
[F5](Select)	The pattern will switch to the one you selected.

## 3. Use CURSOR [▲] [▼] to select the pattern you want to edit.

## 4. Press [F5](Select).

The pattern will switch to the one you selected, and the PATTERN screen will appear.

# Editing entire tracks

## Deleting tracks

This operation deletes unwanted tracks.

1. **Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).**
2. **Press [MENU].**

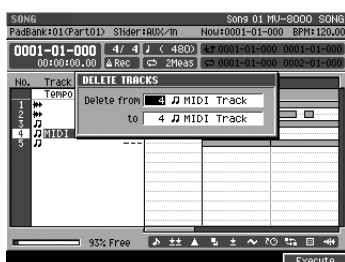
The MENU popup will appear.

3. **Select “Delete Tracks” and press [F5](Select).**

The DELETE TRACKS popup (Screen Guide; p. 56) will appear.




- If you only want to delete the recorded events (rather than the track itself), choose “Erase All Events” in step 3.



4. **Specifies the track number (s) you want to delete.**  
The tracks in the range of “Delete from” through “to” will be deleted.
5. **Press [F5](Execute).**  
The message “Delete Tracks. You cannot UNDO. Are you sure?” will appear.
6. **Press [F5](Yes).**  
The specified track(s) will be deleted from the song / pattern.

Combining multiple MIDI tracks into one (Merge Tracks)

This command combines the performance data from multiple adjoining MIDI tracks into one track. This is convenient when you have run out of MIDI tracks, or if you recorded several drum tracks separately and want to combine them into a single track.

 ● Audio track data and pattern track data cannot be merged.

- 1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
- 2. Press [MENU].  
The MENU popup will appear.
- 3. Select “Merge Tracks...” and press [F5](Select).  
The MERGE TRACKS popup (Screen Guide; p. 69) will appear.



- 4. Specify the parameters.
  - **Source From / Source To**  
Specify the track number of the first track (Source From) and the end track (Source To) you want to merge.  
Range: 1–Current track–137
  - **Merge To**  
Specify the destination in which the merged data will be placed.

Range	Explanation
New	A new track will be created, and the merged data will be placed in it.
1–137	The merged data will be placed in the track whose number you specify.
  - **Keep Source Tracks**  
This specifies whether the tracks specified by Source From/To will be kept.

Range	Explanation
Off	Delete the performance data specified from Source From track to Source To track.
On (✓)	Remain the performance data.
  - **Fix Quantize**  
This specifies whether the performance data of the Source tracks will be placed in the Merge To track in a state that reflects the Play Quantize settings.

Range	Explanation
Off	The performance data of the Source From/To tracks will be placed in the destination without modification.
On (✓)	The performance data placed in the destination will reflect the Play Quantize settings.
- 5. Press [F5](Execute).  
The Merge Track operation will be executed. The performance data of the MIDI tracks between Source From and Source To will be combined and placed in the Merge To track.



## Editing a region you specify (S

In the SEQUENCE EDIT screen, you can edit the performance data (MIDI events, events) in the specified track number or region.



- In the SEQUENCE EDIT screen, the commands that are available for you to execute of track you've selected for editing. The "List of available editing commands" (p. 187) to distinguish these commands.



Commands that can be executed on a MIDI track.



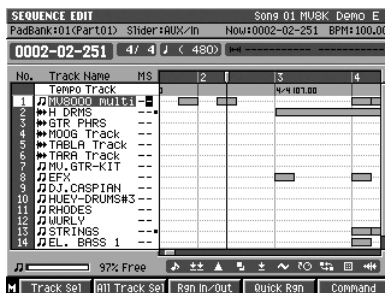
Commands that can be executed on an audio track.



Commands that can be executed on a pattern track.

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 10).
2. Press [F5](Seq Edit).

The SEQUENCE EDIT screen (Screen Guide; p. 31) will appear.



3. Move the cursor to the track that you want to edit, and press [F1](Track Sel).

The (white) symbol will be added to the track number, indicating that this track is selected for editing.

For editing a specific region of a track — simply repeat step 3.

For editing a specific region of the region that you want to edit, and



The list of editing commands will differ according to the screen that is displayed. For a list of the available commands, refer to "List of available editing commands" (p. 187).



## Editing a region you specify (Sequence Editing)

---

### 7. Use the cursor to select a command, and press [F5](Select).

A popup that lets you specify the editing parameters for each command will appear.



- If you selected the Erase or Cut command, the operation will be executed in step 7. Steps 8 and 9 are not necessary.

### 8. Set the parameters for the selected command. (If you're executing the Erase or Cut command, there are no parameters to set.)



- If you decide to leave an edit screen without executing, press [EXIT].

### 9. Press [F5](Execute).

The sequence editing command will be executed.



- If you're not satisfied with the results of your editing, you can press [UNDO/REDO] to return to the state prior to editing. For details on the Undo function, refer to "Undoing a recording or editing operation (Undo/Redo)" (p. 166).



## Selecting a region quickly (Quick Region)

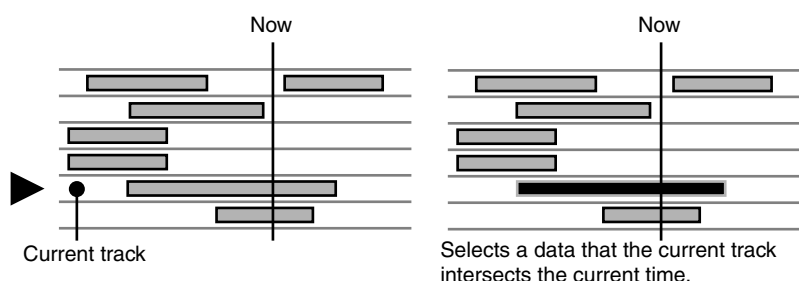
The Quick Region function lets you quickly select an editing region for the current track.



- You can't execute Quick region on more than one track. However, after using Quick Region to select a region, then press [F2](All Track Sel), you can select that region across all tracks.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Press **[F5](Seq Edit)**.
3. Move the cursor to a track that contains the events you want to region-select, making it the **current track**.
4. Move the time so that the current time intersects the events you want to region-select.  
This determines the events that will be edited.
5. Press **[F4](Quick Rgn)**.

The events will be highlighted and selected.



### ● The selected region

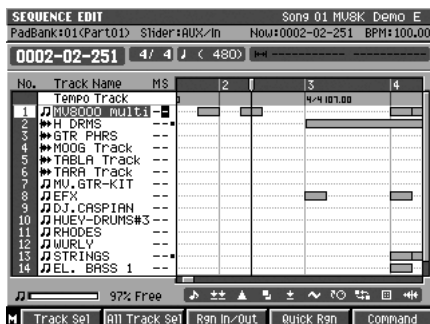
Current track	Explanation
MIDI track	From the beginning to the end of the current measure or current beat of the current track will be selected (i.e., one measure).
Audio track Pattern track	If there is an audio / pattern event at the current time in the current track, that single audio / pattern event will be selected. The length selected will be the single audio / pattern event located at the current time. If there is no audio / pattern events at the current time in the current track, from the beginning to the end of the current measure or current beat will be selected.

### Inserting blank measures at the specified time (Insert Measure)

Here's how to insert blank measures at the specified measure location.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Press **[F5](Seq Edit)**.

The **SEQUENCE EDIT** screen (Screen Guide; p. 31) will appear.



3. Use **MEAS [◀◀] [▶▶]** to move the current time you want to insert blank measures.
4. Press **[MENU]**.  
The **MENU** popup will appear.
5. Select **“Insert Measure”** and press **[F5](Select)**.  
The **INSERT MEASURE** popup will appear.



6. Specify the measure number at which you want to insert blank measures, and the desired number of measures.
  - **To**  
Specify the insert-destination measure number.
  - **For**  
Specify the number of blank measures you want to insert.
  - **Time Signature**  
Specify the time signature of the measures you want to insert.



● If you want the tempo track settings, marker settings, and locator settings for time locations following the inserted blank measures to be moved backward as well, select the Tempo, Marker, and/or Locator check boxes.

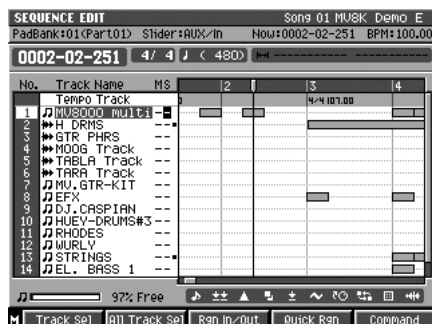
7. Press **[F5](Execute)**.

The blank measures will be inserted.

## Deleting specified measures (Delete Measure)

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Press [F5](Seq Edit).

The SEQUENCE EDIT screen (Screen Guide; p. 31) will appear.



3. Press [MENU].
4. Select “Delete Measure...” and press [F5](Select).

The DELETE MEASURE popup (Screen Guide; p. 65) will appear.



5. Specify the measure at which you want to begin deleting, and the number of measures to be deleted.

- **From**  
Specify the measure number at which you want to delete measures.
- **Length**  
Specify the number of measures you want to delete.



- If you want the tempo track settings, marker settings, and locator settings that follow the region of deleted measures to be moved forward accordingly, select the Tempo Track, Marker, and/or Locator check boxes.
- In Pattern mode you won't be able to specify the Tempo Track, Marker, and Locator options.

6. Press [F5](Execute).

The region of measures you've specified will be deleted.

### Pasting the performance data of a pattern into a song

Here's how the contents of the performance data you registered as a pattern can be pasted into a current song.

**1. Press [SONG].**

The SONG screen (Screen Guide; p. 8) will appear.

**2. Press [F5](Seq Edit).**

The SEQUENCE EDIT screen (Screen Guide; p. 31) will appear.


**3. Use MEAS [◀◀] [▶▶] to move the current time you want to paste performance data of pattern.**

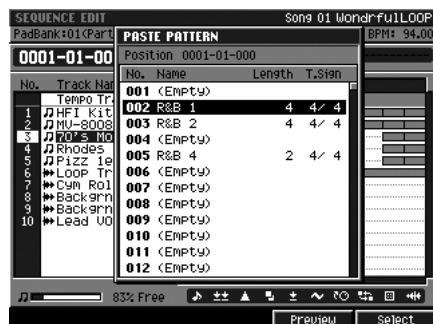
**4. Press [MENU].**

The MENU popup will appear.

**5. Select “Paste Pattern...” and press [F5](Select).**

The PASTE PATTERN popup (Screen Guide; p. 106) will appear.

 ● You can hold down [F4](Preview) to audition the pattern at which the cursor is located.



**6. Use CURSOR [▲] [▼] to select the pattern that you want to paste, and press [F5](Select).**

The TRACK REMAP popup (Screen Guide; p. 107) will appear.



**7. Specify the song track to which each pattern track will be pasted.**

The left column shows the tracks used in the pattern.

The right column lets you specify the song track to which each pattern track will be pasted.

**8. Press [F5](Execute).**



# Editing note events in a MIDI track (Piano Roll Editing)

In the PIANO ROLL EDIT screen you can edit the note events of the current track in a variety of ways.



indicates commands that can be executed in the PIANO ROLL EDIT screen. Refer to “List of available editing commands” (p. 187)

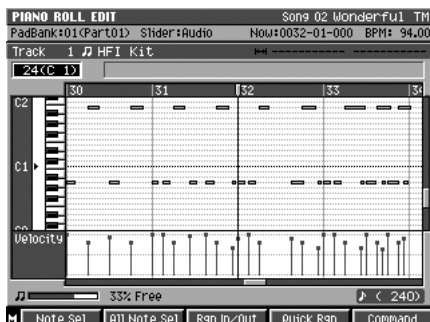
PianoRoll

1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).
2. Move the cursor to the MIDI track that you want to edit.  
Selected track is highlighted (that means current track).
3. Press [F4](Piano Roll).

The PIANO ROLL EDIT screen (Screen Guide; p. 30) will appear.



You can access the PIANO ROLL EDIT screen only if the current track is a MIDI track.



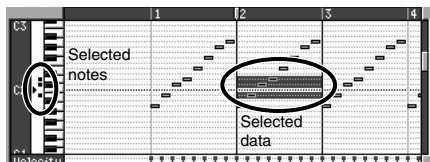
4. Move the cursor to the note number that you want to edit, and press [F1](Note Sel).  
A ■ symbol will be added to the note number, indicating that this note is selected for editing. You can select more than one note for editing—simply repeat step 4.



To Select/de-select all note numbers, press [F2](All Note Sel).

5. Move the current time location to the beginning of the region that you want to edit, and press [F3](Rgn In/Out).  
This specifies the beginning of the editing region.
6. Move the current time location to the end of the region that you want to edit, and press [F3](Rgn In/Out).

This specifies the end of the editing region. Your editing operations will apply to the region between the In and Out points you specified in steps 5 and 6.



7. Press [F5](Command).

The SELECT PIANO ROLL EDIT COMMAND popup (Screen Guide; p. 33) will appear.



## Editing note events in a MIDI track (Piano Roll Editing)

### 8. Use the cursor to select a command, and press [F5](Select).

A popup will appear, allowing you to specify the editing parameters for the command you selected.



- The list of editing commands will differ according to the screen that is displayed. For a list of the available commands, refer to “List of available editing commands” (p. 187).
- If you selected the Erase command, the operation will be executed in step 8. Steps 9 and 10 are not necessary.

### 9. Set the parameters for the selected command. (If you’re executing the Erase command, there are no parameters to set.)



- If you decide to leave an edit screen without executing, press [EXIT].

### 10. Press [F5](Execute).

The piano roll editing command will be executed.



- If you’re not satisfied with the results of your editing, you can press [UNDO/REDO] to return to the state prior to editing. For details on the Undo function, refer to “Undoing a recording or editing operation (Undo/Redo)” (p. 166).

You can make the following settings in the PIANO ROLL EDIT screen.

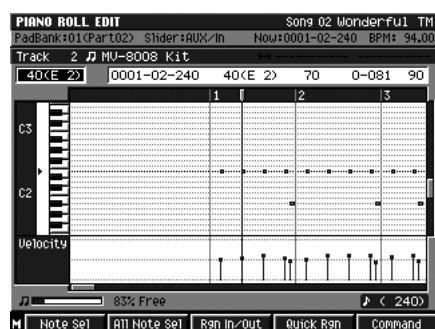
- Step Time (The unit by which the current time will move when you press STEP [ < ] [ > ])
- Track parameters of the current track
- Solo switch of the current track

### 1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).

### 2. Use CURSOR [▲] [▼] to select the MIDI track you want to edit.

### 3. Press [F4](Piano Roll).

The PIANO ROLL EDIT screen will appear.



### 4. Press [MENU].

The MENU popup will appear.

#### • Step Time

Displays the STEP TIME popup (Screen Guide; p. 58). Specifies the unit by which the current time will move when you press STEP [ < ] [ > ].

#### • Track Parameter

Displays the TRACK PARAMETER popup (for MIDI track).

#### • Solo On/Off

Turns solo on/off for the current track.

## Note event editing in the PIANO ROLL EDIT screen

Now you can edit note events in the PIANO ROLL EDIT screen.

If you use the shortcut for jumping to the beginning of the note events ([JUMP] + MEAS [◀◀] [▶▶]), the note event at that time location will be selected automatically, so you can immediately begin editing just as in the event list.

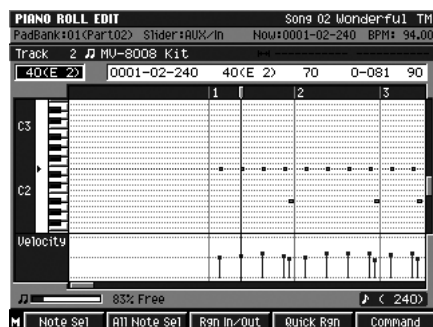
1. Access the SONG screen (Screen Guide; p. 8) or the PATTERN screen (Screen Guide; p. 91).

2. Use CURSOR [▲] [▼] to select the MIDI track you want to edit.

The selected track (the current track) will be highlighted.

3. Press [F4](Piano Roll).

The PIANO ROLL EDIT screen will appear.



4. Use [JUMP] + MEAS [◀◀] [▶▶] to move to the note event that you want to edit.

The upper part of the piano roll screen shows detailed information about the note event at the current time location.

5. Use CURSOR [◀] [▶] to select the parameter you want to edit.

6. Use the VALUE dial (or other means) to input the value, and press [ENTER].

### Selecting a region quickly (Quick Region)

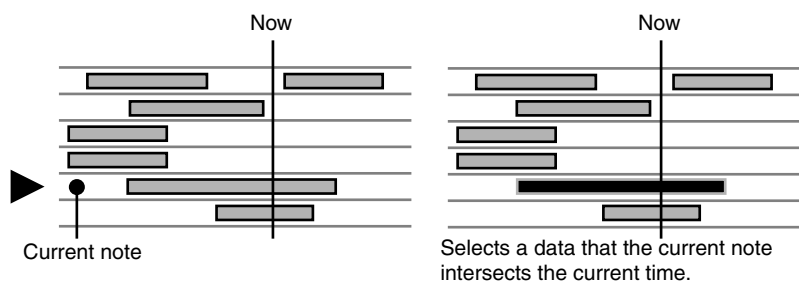
The Quick Region function lets you quickly select an editing region for current note (PIANO ROLL EDIT screen).



- You can't execute Quick region on more than one note. However, after using Quick Region to select a region, then press [F2](All Note Sel), you can select that region across all notes.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Press [F4](PianoRoll).
3. Move the cursor to a note that contains the events you want to region-select, making it the current note.
4. Move the time so that the current time intersects the events you want to region-select.  
This determines the events that will be edited.
5. Press [F4](Quick Rgn).

The events will be highlighted and selected.



#### ● The selected region in the PIANO ROLL EDIT screen

If there is a note event at the current time in the current note (Target), a length corresponding to the duration of the note event will be selected.

If there is not a note event at the current time in the current note (target), a length corresponding to the STEP TIME will be selected.



# Editing events individually

The method used in editing individual events differs depending on the type of track.

- **MIDI track**  
Event list editing
- **Audio track**  
Audio event parameter
- **Pattern track**  
Pattern event parameter

## Event list editing

The EVENT LIST screen lets you edit the individual MIDI messages recorded in your song / pattern. Each line of this screen shows the location (measure - beat - tick), type of data, and value(s) of a single event.

1. Access the **SONG** screen (Screen Guide; p. 8) or the **PATTERN** screen (Screen Guide; p. 91).
2. Move the cursor to the MIDI track that you want to edit, making it the current track.
3. Press **[F3]**(Event List).

The EVENT LIST screen (Screen Guide; p. 23) will appear.



- The EVENT LIST screen is available if the current track is a MIDI track.

Event Position	Pad	Note	Velo	Duration (off)
0032-01-000	Note	1-01 21(A 0)	115	0-152 108
069	Ch Aftertouch		25	
109	Ch Aftertouch		0	
240	Note	1-01 21(A 0)	127	0-167 75
295	Ch Aftertouch		49	
340	Ch Aftertouch		0	
02-000	Note	1-15 35(B 1)	101	0-230 88
03-240	Note	1-01 21(A 0)	115	0-278 108
312	Ch Aftertouch		0	
04-000	Note	1-15 35(B 1)	101	0-314 40
360	Note	1-01 21(A 0)	86	0-064 127
0033-01-000	Note	1-01 21(A 0)	124	0-151 113
067	Ch Aftertouch		35	

4. Use **CURSOR [▲] [▼]** or the **VALUE** dial to select the event (performance data) you want to edit.



- When you use **CURSOR [▲] [▼]** to change the current time, the note event located at that time will be transmitted from the MIDI OUT connector.

5. Use **CURSOR [◀] [▶]** to move the cursor to the field for the parameter you want to edit. The currently-edited event is enclosed by a frame.



- You can strike a pad to specify the value when editing the Note Number of a note or polyphonic aftertouch event, or when editing the On Velocity.

6. Turn the **VALUE** dial or use **[DEC] [INC]** to edit the value.



- To specify the value of a parameter, you can use the **VALUE** dial or **[DEC] [INC]**, or use the numeric keys to input the value directly. After using the numeric keys to input a value, press **[ENTER]** to finalize the input.

7. Press **[ENTER]**.

The edited value will be finalized.

You can make the following settings in the EVENT LIST screen.

- Step Time (The unit by which the current time will move when you press STEP [◀] [▶])
- Track parameters of the current track
- Solo switch of the current track

**1. Access the EVENT LIST screen as described in “Event list editing” (p. 181).**

**2. Press [MENU].**


The MENU popup will appear.

You can make the following settings in the MENU popup.

- **Step Time**  
Displays the STEP TIME popup (Screen Guide; p. 58). Specifies the unit by which the current time will move when you press STEP [◀] [▶].
- **Track Parameter**  
Displays the TRACK PARAMETER popup (for MIDI track).
- **Solo On/Off**  
Turns solo on/off for the current track. When Solo is on, a “SOLO” indication appears at the right of the track name.


## Inserting performance data (Create Event)

Here's how to insert new performance data into the desired location within a MIDI track.

 ● For details on the types of performance data you can insert, refer to “Events Handled with MIDI Tracks” (p. 150).

**1. Access the EVENT LIST screen as described in “Event list editing” (p. 181).**

**2. Use CURSOR [▲] [▼] or the VALUE dial to move to the time location where you want to insert a data event.**

 ● When you use CURSOR [▲] [▼] to change the current time, the note event located at that time will be transmitted from the MIDI OUT connector.

**3. Press [F1](Create).**


The CREATE EVENT popup (Screen Guide; p. 25) will appear.



**4. Use CURSOR [▲] [▼] or the VALUE dial to select the type of performance data event that will be inserted.**

**5. Press [F5](Select).**

The performance data will be inserted. The event will be inserted with default values; edit the values as desired.

 ● If you are not satisfied with the result of executing this command, press [UNDO/REDO] to return to the state prior to execution (p. 166).

## Erasing performance data (Erase)

Here's how to erase the selected performance data.

1. Access the EVENT LIST screen as described in “Event list editing” (p. 181).
2. Use CURSOR [▲] [▼] or the VALUE dial to move to the data you want to erase.



- When you use CURSOR [▲] [▼] to move the current time, the note event located at that time will be transmitted from the MIDI OUT connector.
- If you want to select more than one event (i.e., a range of events), hold down [SHIFT] while you move the cursor.

3. Press [F2](Erase).

The selected event will be erased. The erased event is saved in temporary memory. You can use [F4](Paste) to paste this saved event at the specified location (Moving an event).

## Copying performance data (Copy & Paste)

Here's how to copy the selected performance data to the clipboard (a temporary holding area).

1. Access the EVENT LIST screen as described in “Event list editing” (p. 181).
2. Use CURSOR [▲] [▼] or the VALUE dial to move to the data you want to copy.



- When you use CURSOR [▲] [▼] to move the current time, the note event located at that time will be transmitted from the MIDI OUT connector.
- If you want to select more than one event (i.e., a range of events), hold down [SHIFT] while you move the cursor.

3. Press [F3](Copy).

The selected event stored in internal memory will be copied to the internal memory.

4. Press [F4](Paste).

The PASTE EVENT popup (Screen Guide; p. 26) will appear.



5. Specifies To parameter (copy-destination time) and then press [F5](Execute).

The copied event will be pasted to the To parameter.



- If you are not satisfied with the result of executing this command, press [UNDO/REDO] to return to the state prior to execution (p. 166).

### Editing a system exclusive message

1. Access the EVENT LIST screen as described in “Event list editing” (p. 181).
2. Use CURSOR [▲] [▼] or the VALUE dial to move to the system exclusive message you want to edit.



- When you use CURSOR [▲] [▼] to move the current time, the note event located at that time will be transmitted from the MIDI OUT connector.

3. Press CURSOR [▶].

The SYS-EX popup (Screen Guide; p. 27) will appear.



4. Use CURSOR [◀] [▶] to move the cursor to the data you want to edit.

The cursor will move to successive bytes of the exclusive data.

5. Use the VALUE dial or [DEC] [INC] to edit the value.

If you want to add a data byte to the exclusive message, move the cursor to the desired location and press [F2](Insert). A value of “00” will be inserted; edit the value as desired.

If you want to delete a data byte from the exclusive message, move the cursor to that location and press [F3](Delete).



- To specify the value of a parameter, you can use the VALUE dial or [DEC] [INC], or use the numeric keys to input the value directly. After using the numeric keys to input a value, press [ENTER] to finalize the input.

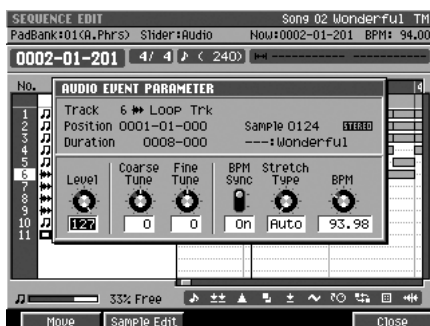
6. When you have finished editing, press [F5](Execute).

The system exclusive message you edited will be finalized.



- If you decide to stop editing a system exclusive message and discard the changes you made, press [EXIT] to return to the EVENT LIST screen.
- When you are inputting a Roland system exclusive message, you can use Auto Check Sum to calculate the checksum automatically. If Auto Sum is On, the data byte preceding the end of the message (F7) will be the checksum; the calculated result will be inserted here automatically. If input is not successful, turn Auto Sum “Off” and then “On” again.
- If you press [F4](Test), the system exclusive message you’re editing will be transmitted from the MIDI OUT connector.

4. USE [JUMP] + MEAS [◀◀] [▶▶] to move the time location of the audio event you want to edit.
5. Press [MENU].  
The MENU popup will appear.
6. Select “Audio Event Parameter” and press [F5].  
The AUDIO EVENT PARAMETER popup (Screen Guide; p. 28) will appear.



7. Use CURSOR [◀] [▶] to select the parameter.
8. Use the VALUE dial or [DEC] [INC] to edit the value.



- If you press [F1](Move), the MOVE AUDIO EVENT popup (Screen Guide; p. 113) will appear. Here you can change the length of an audio event, or move it to a different time location.
- If you press [F2](Sample Edit), the AUDIO EVENT SAMPLE EDIT popup (Screen Guide; p. 29) will appear. Here you can change the playback region of the sample used by an audio event.

9. Press [F5](Close).

### Pattern event parameter

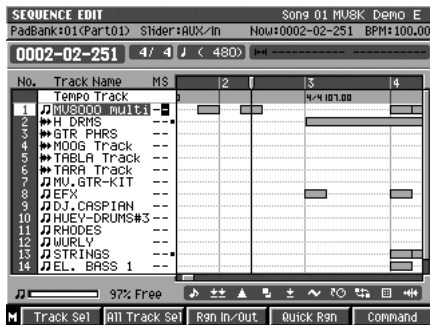
Here you can make detailed settings for the pattern event in a pattern track.

**1. Press [SONG].**

The SONG screen (Screen Guide; p. 8) will appear.

**2. Press [F5](Seq Edit).**

The SEQUENCE EDIT screen (Screen Guide; p. 31) will appear.



**3. Use CURSOR [▲] [▼] to select the pattern track containing the pattern event you want to edit.**

**4. Use [JUMP] + MEAS [◀◀] [▶▶] to move to the time location of the pattern event.**

**5. Press [MENU].**

The MENU popup will appear.

**6. Select “Pattern Parameter...” and press [F5](Select).**

The PATTERN EVENT PARAMETR popup (Screen Guide; p. 112) will appear.



- **[F1](Move)**

MOVE PATTERN EVENT popup will appear. This lets you change the Position at which the pattern will play, and the Duration for which it will play.

- **Track**

This Displays the number and name of the track you are editing.

- **Pattern**

This lets you change the pattern at the current time location to a different pattern you specify.

Range: 001–The current pattern number–500

- **Start**

This lets you specify the time location from which the pattern will begin playing.

Range: 0001-01-000–The end of pattern

- **Position**

This displays the starting location (measure - beat - tick) at which the pattern is recorded. If you want to edit this parameter, press [F1](Move).

- **Duration**

This indicates the actual length (beats - ticks) for which the pattern will play. If you want to edit this parameter, press [F1](Move).

**7. Press [F5](Close).**

# List of available editing commands

A check mark ✓ indicates a command that is available in the corresponding editing screen.



- The commands that can be executed will depend on the type of track you're editing.  
In this section, the following icons are used to show which commands can be executed on the performance data of each type of track.



PianoRoll

These commands can be executed on the MIDI note data of a MIDI track in the PIANO ROLL EDIT screen.



MIDI Track

These commands can be executed on the performance data of a MIDI track in the SEQUENCE EDIT screen.



Audio Track

These commands can be executed on the audio events of an audio track in the SEQUENCE EDIT screen.



Pattern Track

These commands can be executed on the pattern events in the pattern track in the SEQUENCE EDIT screen.

Command		SEQUENCE EDIT screen			
Move... (p. 188)		✓	✓	✓	✓
Copy&Paste... (p. 189)		✓	✓	✓	✓
Copy&Insert... (p. 190)		✓	✓	✓	✓
Erase Erases the specified region. The erased region is filled with rests, so subsequent measures will not move.		✓	✓	✓	✓
Cut Cuts the specified region. The cut region is removed, so subsequent measures will be shifted forward.			✓	✓	✓
Quantize... (p. 191)		✓	✓		
Change Velocity... (p. 192)		✓	✓		
Change Duration... (p. 193)		✓	✓		
Shift Timing... (p. 194)		✓	✓		
Data Thin... (p. 195)			✓		
Transpose... (p. 196)			✓		
Split Notes... (p. 197)			✓		
Create Continuous Data... (p. 198)			✓		
Change Continuous Data... (p. 199)			✓		
Copy As MIDI Clip (p. 200)			✓		
Copy As New Pattern... (p. 200)			✓	✓	

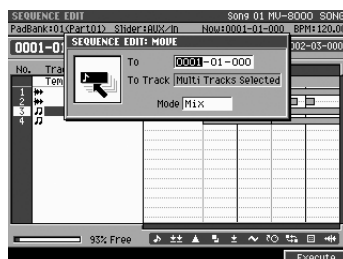
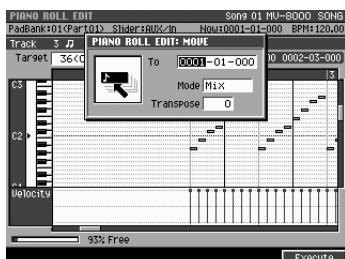
## List of available editing commands



### Moving performance data (Move)

Here's how you can move the specified region of performance data. The data recorded in the move-source region will be replaced by rests. This editing command is useful in situations like the following.

- When you want to move or transpose a phrase (when using Piano Roll editing)
- When you want to move sequence data from one track to a different track (when using Sequence editing)



● For details on all of the Move-related parameters and settings, refer to “MOVE popup” (Screen Guide; p. 36).

#### ○ Parameters to specify

- **To**  
Specify the new time to which the data will be moved.
- **Transpose**  
Move the pitch of the note messages upward or downward.



● The Transpose parameter is available if you accessed the MOVE popup from the PIANO ROLL EDIT screen.

- **To Track**  
Specify the track to which the data will be moved. If you're moving more than one track, this parameter is invalid.



● The To Track parameter is available if you accessed the MOVE popup from the SEQUENCE EDIT screen.

- **Mode**  
Specify what will happen if performance data exists at the move-destination.

Setting	Explanation
Mix	The moved data will be merged (combined) with the data existing at the destination.
Replace	The moved data will replace (overwrite) the data existing at the destination.



● If the track(s) being moved include audio tracks or pattern tracks, the Mode parameter is “



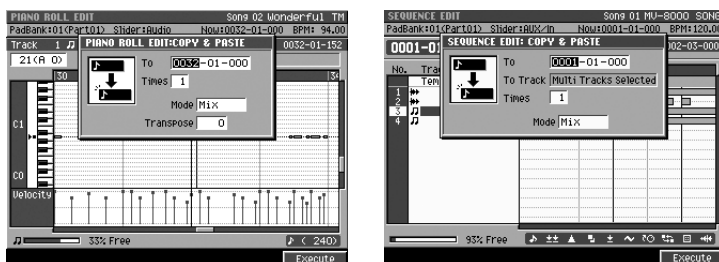


## Copying performance data

Here's how you can copy the specified region of performance data. This is a convenient way to repeat a phrase several times. You can choose from two copy methods; Copy & Paste or Copy & Insert.

### ● Copying data and pasting it at another location (Copy & Paste).

The Copy & Paste command pastes the copied performance data into another track or note number. Data already existing at the paste location will be overwritten.



- For details on all of the parameters and settings for Copy & Paste, refer to "COPY&PASTE popup" (Screen Guide; p. 35).

### ○ Parameters to specify

#### • To

Specify the new time to which the data will be pasted.

#### • Transpose

Move the pitch of the note messages upward or downward.



- The Transpose parameter is available if you accessed the COPY & PASTE popup from the PIANO ROLL EDIT screen.

#### • To Track

Specify the track to which the data will be copied. If you're copying more than one track, this parameter is invalid.



- The To Track parameter is available if you accessed the COPY & PASTE popup from the SEQUENCE EDIT screen.

#### • Mode

Specify what will happen if performance data exists at the copy-destination.

Setting	Explanation
Mix	The data will be merged (combined) with the data existing at the paste destination.
Replace	The data will replace (overwrite) the data existing at the paste destination.



- If the track(s) being copied include audio tracks or pattern tracks, the Mode parameter is fixed at Replace.

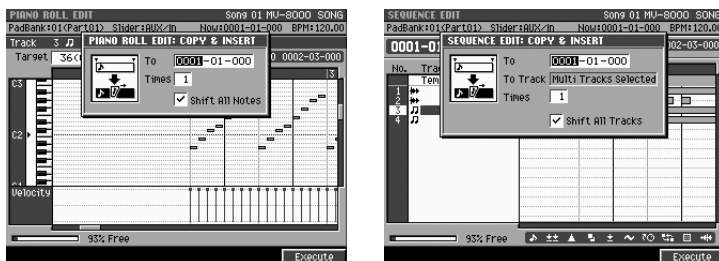
#### • Times

Specify the number of times that the data will be pasted.

## List of available editing commands

### ● Copying data and inserting it at another location (Copy & Insert)

The Copy & Insert command inserts the copied performance data into another track or note number, and moves the existing sequence data backward to make room.



- For details on all of the parameters and settings for Copy & Insert, refer to “COPY&INSERT popup” (Screen Guide; p. 37).

### ○ Parameters to specify

#### ● To

Specify the new time to which the data will be copied.

#### ● To Track

Specify the track to which the data will be copied. If you're copying more than one track, you cannot copy to other track (Displays “Multi Tracks Selected”).



- The To Track parameter is available if you accessed the COPY & INSERT popup from the SEQUENCE EDIT screen.

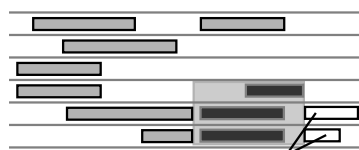
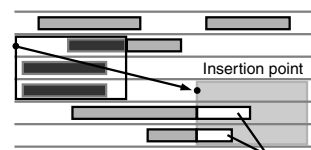
#### ● Shift All Notes / Shift All Tracks

If you check this item, all data following the insert location will be moved backward according to the playback duration of the copied data.

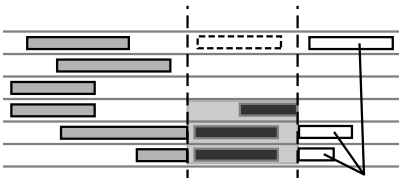
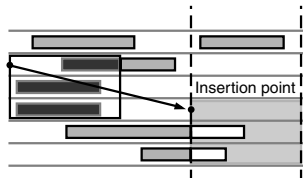


- The Shift All Notes parameter is available if you accessed the COPY & INSERT popup from the PIANO ROLL EDIT screen.
- The Shift All Tracks parameter is available if you accessed the COPY & INSERT popup from the SEQUENCE EDIT screen.

Shift All Notes/Shift All Tracks ☐ (Off)



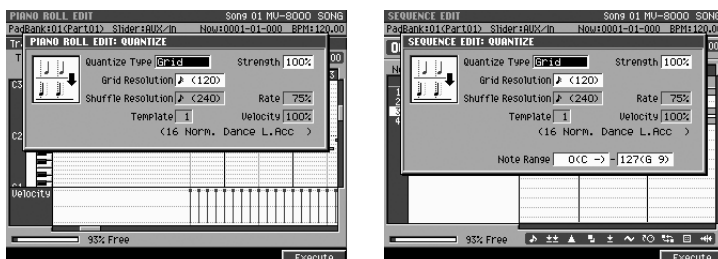
Shift All Notes/Shift All Tracks ☒ (On)





## Correcting the timing of performance data (Quantize)

This command corrects (quantizes) the timing of the recorded performance data.



- For details on all of the parameters and settings for Quantize, refer to “QUANTIZE popup” (Screen Guide; p. 38).



- The Quantize command affects only the timing at which you struck the pads (i.e., the note-on data). It does not modify the timing of any other type of performance data. This means that performance data such as Pitch Bend or Modulation may no longer be aligned with the appropriate note data, producing unexpected results.

### Parameters to specify

#### Quantize Type

Setting	Explanation
Grid	<p>The note timing will be aligned to intervals of the beat you specify. Use this when you want to “tighten-up” the drums or bass to the precise timing.</p>
Shuffle	<p>The timing of backbeats will be adjusted forward or backward, producing a “shuffle” or “swing” feel.</p>
Template	<p>You can choose quantization settings from a variety of templates. The MV-8800 provides 71 templates for use with rhythms of a variety of musical styles. For details on the contents of the templates, refer to “Templates” (Screen Guide; p. 12).</p>



- The templates are designed for a 4/4 time signature. They may not produce the desired results if applied to a performance that uses a different time signature.
- The names of the template styles are only for your guidance, and do not mean that a given template can be used only for music of that style. Feel free to try various types of template.

#### Resolution

Specifies the note value interval to which the timing will be quantized. Choose the shortest note value that occurs in the region you are quantizing.

## List of available editing commands

- **Strength**

Specifies the degree to which the note timing will be moved toward intervals of the note value specified in Resolution. With a Strength of 100%, notes will be moved all the way to intervals of the specified note value. Lower settings of Strength will apply less correction to the note timing, and with a Strength of 0% no correction will occur.

You may not obtain the expected results if you apply Template Quantize to performance data whose timing is imprecise. In such cases, you should first apply Grid Quantize to tighten up the timing of the data.

- **Rate**

This setting is available if you've set Type to "Shuffle." It specifies the distance by which backbeats of the Resolution note value will be separated from the downbeats. You can create a sense of "swing" by shifting the timing of the backbeats. With a setting of 50%, backbeats will be placed exactly between adjacent downbeats. With a setting of 0%, backbeats will be moved all the way to the preceding downbeat. With a setting of 100%, backbeats will be moved all the way to the following downbeat.

- **Note Range**

This specifies the range of notes that will be quantized.

For example if you want to quantize notes between C3 and C4, set the left and right values of the Range parameter to "C3" and "C4" respectively. You can also set these by striking pads.



- The Note Range parameter is available if you've accessed the QUANTIZE popup from the SEQUENCE EDIT screen.



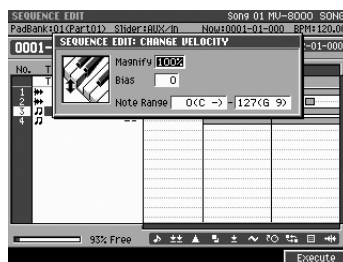
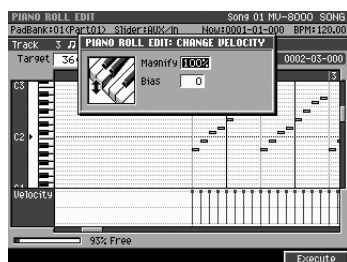
PianoRoll



MIDI Track

### Editing note accents (Change Velocity)

This command lets you edit the strength (velocity) of note messages.



- For details on all of the parameters and values for the Change Velocity command, refer to "CHANGE VELOCITY popup" (Screen Guide; p. 39).

### ○ Parameters to specify

- **Magnify**

Use this parameter to decrease or increase differences in velocity (i.e., dynamics) between notes. Use a setting of 99% or below to make the dynamics of your recorded playing more consistent. Use a setting of 101% or above to make the dynamics vary more widely. Higher settings will make loud notes louder and soft notes softer. With a setting of 100%, no change will occur.

- **Bias**

Use this parameter to apply a uniform change to the velocity. The value you specify will be applied to all of the current velocity values, increasing or decreasing them by the same amount. For example to increase all velocity values by 10, you would specify a value of +10.

- **Note Range**

This specifies the range of note numbers whose velocity will be edited. For example if you want to change the velocity of note numbers between C3 and C4, set the left and right values of the Range parameter to "C3" and "C4" respectively. You can also specify these by striking the pads.

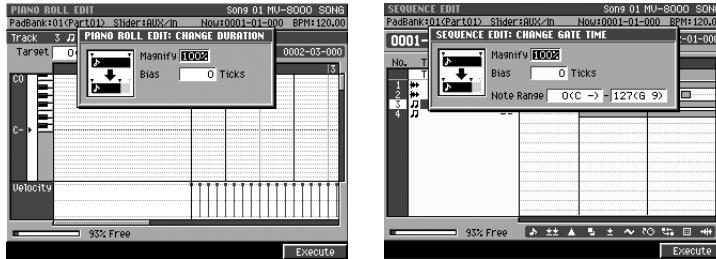


- The Range parameter is available if you have accessed the CHANGE VELOCITY popup from the SEQUENCE EDIT screen.



## Editing the length of the notes (Change Duration)

This command lets you modify the duration of notes (the length between note-on and note-off). By changing the duration you can make your recorded performance more staccato or tenuto.



- For details on all of the parameters and values for the Change Duration command, refer to “CHANGE DURATION popup” (Screen Guide; p. 40).

### ○ Parameters to specify

- **Magnify**

Use this parameter to decrease or increase differences in duration between notes. With a setting of 100%, no change will occur. Use a setting of 101% or above to make the durations greater, and a setting of 99% or below to make the durations shorter. For example, a setting of 50% would halve the durations, and a setting of 200% would double the durations.

- **Bias**

Use this parameter to apply a uniform change to all durations. The value you specify will be applied to all of the current durations, lengthening or shortening them by the same amount. For example to increase all durations by 10, you would specify a value of +10.

- **Note Range**

This specifies the range of note numbers whose duration will be changed. For example if you want to change the duration of note numbers between C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.

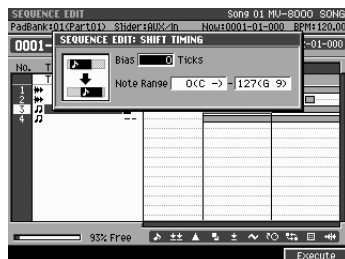
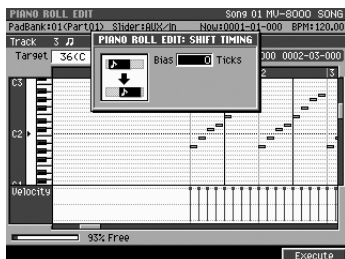


- The Note Range parameter is available if you have accessed the CHANGE DURATION popup from the SEQUENCE EDIT screen.



### Moving the performance data backward or forward (Shift Timing)

This command lets you moving the timing of performance data backward or forward in units of one tick. By shifting the performance data slightly, you can make the performance “rush” or “drag” the beat.



- For details on all of the parameters and values for the Shift Timing command, refer to “SHIFT TIMING popup” (Screen Guide; p. 41).



- If the Shift Timing command would move data to a point earlier than the beginning of the song / pattern, it will simply be moved to the beginning of the song / pattern.

#### ○ Parameters to specify

##### • Bias

This parameter specifies the amount by which the performance data will be shifted (in units of one tick). For example to move the performance data 10 ticks later in time, you would specify a value of +10.

##### • Note Range

This specifies the range of note numbers whose timing will be shifted. For example if you want to shift the timing of note numbers between C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.

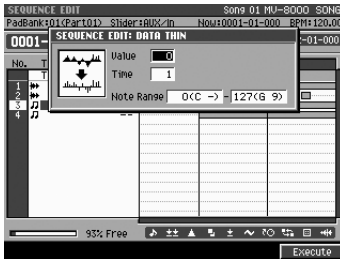


- The Range parameter is available if you have accessed the SHIFT TIMING popup from the SEQUENCE EDIT screen.
- If you use the VIEW FILTER popup (Screen Guide; p. 53) to restrict the types of event that will be edited, only the specified type(s) of events will be shifted in time.



## Thinning out the performance data (Data Thin)

Since values for data types such as aftertouch, pitch bend, and expression are recorded continuously, these can produce a large quantity of data. By using the Data Thin command to reduce the amount of data in a way that will not be perceptible, you can conserve memory and lighten the load on the sequencer.



● For details on all of the parameters and values of the Data Thin command, refer to “DATA THIN popup” (Screen Guide; p. 42).

### ○ Parameters to specify

- **Value**

Set this to a higher value if you want to thin out performance data even if it contains sudden changes. Set this to a lower value if you don't want to apply much thinning to performance data that contains sudden changes.

- **Time**

Set this to a higher value if you want to thin out performance data that changes slowly. Set this to a lower value if you don't want to apply much thinning to performance data that changes slowly.

- **Note Range**

This specifies the range of polyphonic aftertouch of that will be reduced. For example if you want to reduce note numbers of polyphonic aftertouch in the range of C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.

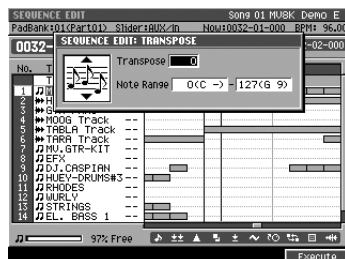
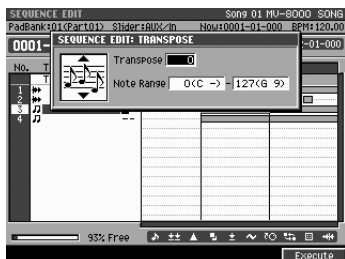


● If you use the VIEW FILTER popup (Screen Guide; p. 53) to restrict the types of event that will be edited, only the specified type(s) of events will be thinned.



### Transposing notes (Transpose)

You can transpose note messages in a range of 127 semitones. Use this command when you want to transpose notes in a specific region of the song.



● For details on all of the parameters and values of the Transpose command, refer to “TRANSPOSE popup” (Screen Guide; p. 43).

#### ○ Parameters to specify

##### ● Transpose

This parameter specifies the amount by which the note data will be transposed (in units of one semitone). Specify a positive “+” value to raise the pitch, or a negative “-” value to lower the pitch. With a setting of “0,” the notes will not be transposed.

##### ● Note Range

This specifies the range of note numbers that will be transposed. For example if you want to transpose note numbers in the range of C3 and C4, set the left and right values of the Range parameter to “C3” and “C4” respectively. You can also specify these by striking the pads.



● The Note Range parameter is available if you accessed the TRANSPOSE popup from the SEQUENCE EDIT screen.

##### ● To lower the bass notes by one octave

If you recorded your bass performance one octave higher than you intended, here’s how you can use the Transpose command to lower the notes by one octave.

Set the Bias parameter to “-12.” Set the Range parameter to the lowest and highest note of the bass performance you want to transpose.

##### ● To exchange a percussion instrument sound

You can use the Transpose command to exchange a specific percussion instrument sound played within a drum performance. For example, suppose you want to exchange a conga sound for a tom sound. If the conga is assigned to the D4 key and the tom is assigned to the C3 key, set the Range parameter to “62 (D4) - 62 (D4)” and the Transpose parameter to “-14”.

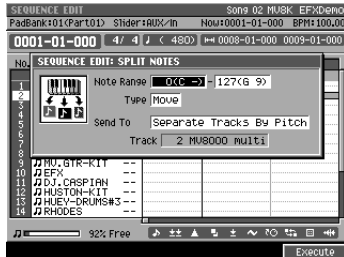




## Extracting specific note events (Split Notes)

This lets you extract only specific note events from a track, and move them to a specified other track.

For example, if you have an entire drum performance recorded in a single track, you can use this command to extract just the snare drum notes and place them on a different track.



- For details on all of the parameters and values of the Split Notes command, refer to “SPLIT NOTES popup” (Screen Guide; p. 66).



- You cannot extract data from audio tracks or pattern tracks.

### ○ Parameters to specify

#### • Note Range

Specifies the range of note numbers that will be extracted.



- If you set the larger value at the left-hand cursor than the value at the right-hand cursor, the SPLIT NOTES operation will be executed for the note number other than you set at the Note Range parameter.

#### • Type

Specifies what will happen after the note events are extracted from the original track.

#### • Send To

Specifies how the extracted note events will be recorded.



- If you use the Send To “One Track” setting to place the extracted data in a track that already contains data, the extracted data will be combined with the existing data in the destination track.
- If you want to separate drum notes into individual tracks, use the Send To “Separate Tracks by Pitch” setting.

#### • Track

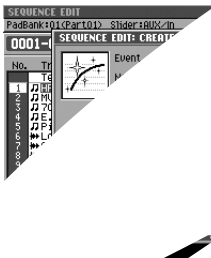
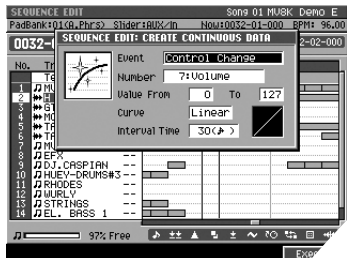
Specifies the track number in which the extracted note events will be placed. This parameter is available in case of the Send To is “One Track.”

## List of available editing commands



### Entering data with a smooth succession of values (Create Continuous Data)

You can enter automation data (p. 3) containing values that change smoothly over time, such as Volume data or Pan data.



● For details on a  
CONTINUOUS DATA

and  
(Screen)

ous Data command, refer to "C"

#### ○ Parameters to specify

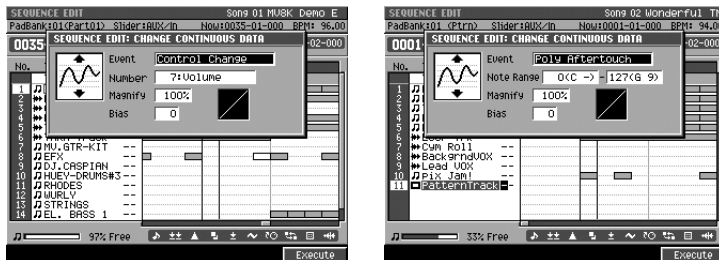
- Event

Specify the \*



## Modifying data in a selected region (Change Continuous Data)

You can modify data such as volume and pan changes for automation in a selected region.



For details on all of the parameters and values of the Change Continuous Data command, refer to “CHANGE CONTINUOUS DATA popup” (Screen Guide; p. 68).

### Parameters to specify

- **Event**  
Specify the type of data that you want to edit.
- **Number**  
Specify the control change number that you want to edit, if you specified Control Change as the Event.
- **Note Range**  
Specify the range of note number that you want to edit, if you specified Poly Aftertouch as the Event.
- **Magnify**  
Use this to increase or decrease the upper limit or lower limit of the selected values.  
With a setting of 100%, no change will occur. Use a setting of 101% or above to make the changes greater, and a setting of 99% or below to make the changes smaller.  
For example, a setting of 50% would halve the values and a setting of 200% would double the values. Negative “-” settings will invert the upper and lower limit values.
- **Bias**  
Specifies the amount by which the data will be increased or decreased.



### Saving a portion of performance data in the library (Copy As MIDI Clip)

Here's how you can "clip" the performance data of the specified region and save it in the library as MIDI clip data.



- For details on all of the parameters and values of the Copy As MIDI Clip command, refer to "COPY AS MIDI CLIP popup" (Screen Guide; p. 44).



- The number of clips you can save will depend on the size of the song / pattern and the size of the MIDI clips.
- If you use the VIEW FILTER popup (Screen Guide; p. 53) to restrict the types of event, only the specified type(s) of events will be saved as a MIDI clip.
- MIDI clips saved in the library can be used in other songs / pattern. For details, refer to "PASTE MIDI CLIP popup" (Screen Guide; p. 47).

#### ○ Parameters to specify

##### • Name

By default, the clip will have a name consisting of the track name and a two-digit number. You can change this name as desired. To rename the clip, press [F1](Name) to open the EDIT MIDI CLIP NAME popup (Screen Guide ;p. 3).



### Saving a region of a song as a pattern (Copy As New Pattern)

Here's how you can copy the specified region of the current song as a new pattern.



- For details on all of the parameters and values of the Copy As New Pattern command, refer to "COPY AS NEW PATTERN popup" (Screen Guide; p. 105).

#### ○ Parameters to specify

##### • Name

This shows the name of the pattern selected by the cursor.

##### • No.

This shows the number of the registered pattern. You can register five hundred patterns, 001–500. Use the VALUE dial to select the pattern number that you want to register.



- You can save a region of a pattern as an another pattern.
- If the length of the selected region exceeds 999 measures, it cannot be saved to a new pattern.
- If you select a pattern that's not empty, "Overwrite Sure?" message will appear. If you press [F5](Yes), the newly saved data will overwrite that pattern.

# Restricting the type of events that will be edited (View Filter)

If there is a large amount of performance data, numerous events will be displayed, possibly making it difficult to edit. In such cases, you can use the View Filter to restrict the types of events that will be displayed, letting you edit only the events that are displayed.

1. In either the **SONG** screen, **PATTERN** screen, or **SEQUENCE EDIT** screen, press **[MENU]**.

The MENU popup will appear.

2. Select **"View Filter"** and press **[F5](Select)**.

The VIEW FILTER popup (Screen Guide; p. 53) will appear.



3. Either turn the **VALUE** dial or press **[F3](On/Off)** to add a check mark ✓ to the events you want to view (and edit).

Events with a check mark (✓) will be displayed; events without a check mark will not be displayed.

Message and icon	Explanation
Note	Note messages; MIDI messages that indicate a note.
Poly Aftertouch	Polyphonic Aftertouch messages; MIDI messages that apply aftertouch to individual keys.
Control Change	Control Change messages; MIDI messages that apply various effects such as modulation or expression.
Program Change	Program Change messages; MIDI messages that select sounds.
Channel Aftertouch	Channel Aftertouch messages; MIDI messages that apply aftertouch to an entire MIDI channel.
Pitch Bend	Pitch Bend messages; MIDI messages that change the pitch.
Tune Request	This MIDI message causes an analog synthesizer to tune itself.
Mode Message	MIDI Mode Message that changes the mode
System Exclusive	System Exclusive messages; MIDI messages that contain settings specific to the MV-8800 itself, such as sound settings.
Audio Event	Audio events (performance data of audio phrases, or audio data directly recorded) on audio tracks. They are displayed on the SONG screen, PATTERN screen and SEQUENCE EDIT screen.

Pressing **[F1](All On)** will add a check mark to all events, and pressing **[F1](All Off)** will remove the check mark from all events.



● For details on all of the View Filter parameters and settings, refer to "VIEW FILTER popup" (Screen Guide; p. 53).

4. Press **[EXIT]**.














The VIEW FILTER popup will close.

The icon shown in the lower right of the SONG screen, PATTERN screen, or SEQUENCE EDIT screen indicates the View Filter status you specified.

Icon	Explanation
	View Filter is off (events displayed)
	View Filter is on (events not displayed)

# Note length (Step time) and the number of ticks

The MV-8800's sequencer divides each quarter note into 480 "ticks." The following table shows the number of ticks in each note value.

Note	Number of ticks	Note	Number of ticks
 (64th note)	30	 (quarter note)	480
 (32nd note triplet)	40	 (half-note triplet)	640
 (32nd note)	60	 (half note)	960
 (16th note triplet)	80	 (whole note)	1920
 (16th note)	120	 (double whole note)	3840
 (8th note triplet)	160	Phrase	The length of an Audio Phrase.
 (8th note)	240	Pattern	The length of a Pattern.
 (quarter note triplet)	320		

- The length that a recorded note will actually continue sounding will be the number of ticks in the note value multiplied by the Duration parameter. For example if the Duration parameter is "80%", a quarter note will actually sound for a length of  $480 \times 0.80 = 384$  ticks.
- You can choose Phrase for the Step Time parameter only if you're on the AUDIO PHRASE STEP REC screen. You can choose Pattern for the Step Time parameter only if you're on the PATTERN STEP REC screen.
- The parameter located at the right of the Step Time parameter lets you specify a dotted note.

Dot	The specified the proportion of the note
none	1 time (The length is same as the Step Time).
one (.)	1.5 times (a dotted note).
two (..)	1.75 times (a double dotted note)

# Copying a pattern

1. Access the **PATTERN LIST** screen as described in “Selecting a pattern” (p. 168).
2. Use **CURSOR [▲] [▼]** to select the pattern you want to copy.
3. Press **[MENU]**.  
The MENU popup will appear.
4. Select “**Copy Pattern...**” and press **[F5](Select)**.  
The COPY PATTERN popup (Screen Guide; p. 97) will appear.
5. Select the **copy-destination number**, and press **[F5](Yes)**.



- You can't specify the copy-source pattern number as the copy destination.
- You can audition the pattern after process to assign patterns to pads.

# Initializing (Erasing) patterns

1. Access the **PATTERN LIST** screen as described in “Selecting a pattern” (p. 168).
2. Use **CURSOR [▲] [▼]** to select the pattern you want to initialize.
3. Press **[MENU]**.  
The MENU popup will appear.
4. Select “**Initialize Pattern**” and **[F5](Select)**.  
“Initialize Sure?” message will appear.
5. Press **[F5](Yes)**.



- If you initialize the pattern that is selected in the PATTERN screen, the lowest-numbered pattern in the project will be automatically selected.
- You cannot initialize all of the patterns. (The project will contain at least one pattern.)

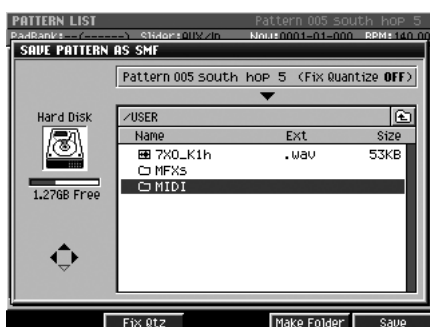




## Saving a pattern as SMF (Standard MIDI File) data

Here's how to save the current pattern as SMF(Standard MIDI file) format 1.

1. **Access the PATTERN LIST screen as described in “Selecting a pattern” (p. 168).**
2. **Use CURSOR [▲] [▼] to select the pattern to save as SMF.**
3. **Press [MENU].**  
The MENU popup will appear.
4. **Sselect “Save As SMF...” and press [F5] (Select).**  
The SAVE PATTERN AS SMF popup will appear.



- **[F2](Fix Qtz)**

If you want the saved SMF data to reflect the Play Quantize settings of each MIDI track in the pattern, press [F2](Fix Qtz) to turn the Fix Quantize indication On. If this is On when you save the SMF, the rhythmic feel you hear when you play the pattern on the MV-8800 will be saved in SMF format.

5. **Use CURSOR [▲] [▼] [◀] [▶] to select a folder you want to save.**  
The folder will be highlighted.
6. **Press [F5](Save).**  
The EDIT FILE NAME popup (Screen Guide; p. 3) will appear.
7. **Specify the name of file you want to save.**  
The file name will be the name you assigned plus an extension of “.MID”.
8. **Press [F5](Execute).**  
The pattern will be saved as an SMF file on the hard disk.

# Loading a song from another project

You can load a song from another project into the current project. At this time, all data (e.g., patterns and samples) needed for the song to play will be loaded together.



- If loaded song contains program change (switching of patch), the performance may not be with correct instrument (sound).

## 1. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

## 2. Press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

## 3. With the cursor located in the lower row of icons, press [F3] (LoadSong). Alternatively, you can select the LOAD icon and press [ENTER].

The LOAD SONG screen (Screen Guide; p. 89) will appear.



## 4. Use CURSOR [▲] [▼] to select the project that contains the song you want to load.

## 5. Press [F5] (Song List).

The SONG LIST popup (Screen Guide; p. 90) will appear. Songs contained in selected project will be displayed as list.



## 6. Use CURSOR [▲] [▼] to select the song you want to load.

## 7. Press [F5] (Execute).

The selected song will be added to the current project. The song you loaded will become the current song.

# Using the Mixer

## Adjusting the volume balance of each part

Here's how to adjust the volume of each audio track and instrument part. You can boost the volume for tracks that you want to stand out, and reduce the volume of tracks that need to stay in the background.

1. Press [MIXER].

The MIXER screen will appear.



**MEMO** ● You can press the function buttons to switch the mixer you're adjusting.

F-button	Screen displayed
[F1](Audio Track)	MIXER (AUDIO TRACK) screen (Screen Guide; p. 235)
[F2](Part 1-8)	MIXER (INSTRUMENT PART 1-8) screen (Screen Guide; p. 236)
[F3](Part 9-16)	MIXER (INSTRUMENT PART 9-16) screen (Screen Guide; p. 236)
[F4](AUX/Phrs/In)	MIXER (AUX/FX/AUDIO PHRASE/INPUT) screen (Screen Guide; p. 237)

2. Use CURSOR [▲] [▼] [◀] [▶] to move the cursor to the Level of the part you want to adjust.

The part at which the cursor is located is called the “current part.” Now you can adjust the Level parameter of that part.

**MEMO** ● In addition to adjusting the volume, the Part Mixer screen also lets you adjust the pan and the amount of the signal that is sent to the effects. For details on these parameters, refer to each MIXER screen.  
● Use the top panel sliders 1-8 to adjust the Level.

3. Turn the VALUE dial or use [DEC] [INC] to adjust the value.

The value of the Level parameter will change, affecting the volume of that part. It will be easier to adjust the balance effectively if you make adjustments while your song is playing back.

# Adjusting the tone of an instruments or audio track

Each part of instruments and the mixer section of each audio track has a 3-band EQ (equalizer).

You can use the equalizer to adjust the tone.

## 1. Press [MIXER].

The MIXER screen will appear.

## 2. Press the function buttons to switch the mixer you want to adjust tones by equalizer.

F-button	Screen displays
[F1](Audio Track)	MIXER (AUDIO TRACK) screen (Screen Guide; p. 235)
[F2](Part 1–8)	MIXER (INSTRUMENT PART 1–8) screen (Screen Guide; p. 236)
[F3](Part 9–16)	MIXER (INSTRUMENT PART 9–16) screen (Screen Guide; p. 236)

**MEMO** ● The mixer screen accessed by pressing [F4](AUX/Phrs/In) does not have an equalizer function.

## 3. Press [F4](→EQ)

The screen will show the EQ screen for the mixer you select in step 2.

Mixer selected	Screen displayed
Audio Track	MIXER (AUDIO TRACK EQ) screen (Screen Guide; p. 238)
Part 1–8	MIXER(INSTRUMENTS PART 1-8 EQ) screen (Screen Guide; p. 239)
Part 9–16	MIXER(INSTRUMENTS PART 9-16 EQ) screen (Screen Guide; p. 239)

## 4. Use CURSOR [▲] [▼] [◀] [▶] to move the cursor to the equalizer parameter on which you want to adjust.

## 5. Use the VALUE dial or [INC] [DEC] to adjust.

The value of the selected parameter will change.

- MEMO**
- Pressing [F5](→EQ) will display the EQ screen, and pressing [F5](→Level/Pan) will display the MIXER screen. The [F5](→EQ) and [F5](→Level/Pan) functions will alternate each time you press the button.
  - While the EQ screen is displayed, repeatedly pressing [MIXER] will cycle through the screens in the following order:  
MIXER (AUDIO TRACK) → MIXER (INSTRUMENTS PART 1–8) → MIXER (INSTRUMENTS PART 9–16) → MIXER (AUDIO TRACK)
  - For details on the equalizer parameters, refer to each MIXER EQ screen.

# Using effects

The MV-8800 contains three effects processors: MFX (multi-effects), delay/chorus, and reverb.

## Switching the effects on/off

Each of the MV-8800's internal effects can be switched on or off. You can switch the effects off if you're editing a sound and want to hear it without effects, or if you want to use an external effect processor instead of the built-in effects.

 ● For details on the MV-8800's built-in effects, refer to "Preset Patches and Algorithm List" (Appendices; p. 14).

### 1. Press [EFFECTS].

The EFFECTS screen (Screen Guide; p. 229) will appear.



### 2. Use CURSOR [▲] [▼] to move the cursor to the effect you want to switch on/off. This effect becomes the "current effect."

The effect you select is enclosed in a frame and highlighted.

### 3. Press [F4](FX On/Off).

Each time you press this, the current effect will be switched on or off.

 ● The effect on/off settings are remembered for each song.

# Selecting an effect

Each of the MV-8800's three internal effect processors has its own effect library. You can switch effect settings by selecting various effects from the effect library.

## 1. Press [EFFECTS].

The EFFECT screen will appear.

## 2. Move the cursor to the effect whose settings you want to change.

## 3. Press [F3](Library).



The screen that appears will depend on the current effect.

Current effect	Screen that appears
MFX	MFX LIBRARY popup (Screen Guide; p. 230)
Dly/Cho	DELAY/CHORUS LIBRARY popup (Screen Guide; p. 230)
Reverb	REVERB LIBRARY popup (Screen Guide p. 230)

## 4. Turn the VALUE dial or use [DEC] [INC] to select the effect you want to use.



- You can press [F4](Preview) to audition the selected effect. Indicates "Library Preview On." To cancel auditioning, press [F4](Preview) once again.
- For details on the number and type of effects in the effect library, refer to "Preset Patches and Algorithm List" (Appendices; p. 14)

## 5. Press [F5](Use This).

The effect will switch to the one you selected.

# Setting the effect parameters

You can edit the current effect settings to create your own effect settings.

1. Press **[EFFECTS]**.

The EFFECT screen will appear.

2. Move the cursor to the effect whose settings you want to change.

3. Press **[F5](Edit)**.

The screen that appears will depend on the current effect.

Current effect	Screen that appears
MFX	MFX EDIT screen (Screen Guide p. 231)
Dly/Cho	DELAY/CHORUS EDIT screen (Screen Guide p. 231)
Reverb	REVERB EDIT screen (Screen Guide p. 231)

4. Use **CURSOR [▲][▼][◀][▶]** to move the cursor to the parameter you want to edit, and use the **VALUE** dial or **[DEC] [INC]** to edit the value.

The effect setting will change.

## ● Editing separate blocks of an MFX

If you've selected MFX as the current effect, the algorithm is a combination of several types of effects. You can edit each of these effects (effect blocks) separately.

1. Access the MFX EDIT screen as described in "Setting the effect parameters" (p. 211).

2. Use **[F1](Block▲)/[F2](Block▼)** to select the effect block you want to edit.

The tabs at the left edge of the screen show the effect block highlighted.



3. Use **CURSOR [▲][▼][◀][▶]** to move the cursor to a parameter, and turn the **VALUE** dial or use **[DEC] [INC]** to edit the value.

The effect setting will change.

# Storing the current effect settings in the library

After you've edited the effect parameters to create your own effect settings, you can store them in the library and recall them later when needed.

## 1. Press [EFFECTS].

The EFFECT screen will appear.

## 2. Move the cursor to the effect that you want to store in the library.

## 3. Press [F3](Library).



The screen that appears will depend on the current effect.

Current effect	Screen that appears
MFX	MFX LIBRARY popup (Screen Guide; p. 230)
Dly/Cho	DELAY/CHORUS LIBRARY popup (Screen Guide; p. 230)
Reverb	REVERB LIBRARY popup (Screen Guide p. 230)

## 4. Turn the VALUE dial or use [DEC] [INC] to select the user area number in which you want to store your settings.

The user area is the section of memory in which you can store your own settings. The user area consists of the effect library numbers preceded by a “U” character.



- For details on the number and structure of the effect library, refer to “Preset Patches and Algorithm List” (Appendices; p. 14).
- You can't save settings in the preset area (effect library numbers preceded by a “P”).

## 5. Press [F1](Write Here).

A message of “Write current to U###. Are You Sure?” will appear. (## is a effect library number.)

## 6. Press [F5](Yes).

The current effect settings will be written into the effect library number you selected.



- Once you overwrite a library number, there's no way to recover its previous contents. You may want to save the user library to disk before you overwrite your own settings.



# Saving a current effect setting to the hard disk

Here's how to save the current effect setting file to disk. An effect setting file saved in this way can be used by a different project.

**1. Press [EFFECTS].**

The EFFECTS screen (Screen Guide; p. 229) will appear.

**2. Use CURSOR [▲] [▼] to select the effects that use the setting you want to save.**

**3. Press [F5](Edit).**

The EFFECTS EDIT screen (Screen Guide; p. 231) will appear.

**4. Press [MENU].**

The MENU popup will appear.

**5. Depending on the current effect, select “Save MFX,” “Save Dly/Cho,” or “Save Reverb”; then press [F5](Select).**

The screen that appears will depend on the current effect.

Current effects	Screens displays
MFX	SAVE MFX popup (Screen Guide; p. 233)
Dly/Cho	SAVE DELAY/CHORUS popup (Screen Guide; p. 233)
Reverb	SAVE REVERB popup (Screen Guide; p. 233)

**6. Specify the save destination (such as /USER) and press [F5] (Save).**

The EDIT NAME popup (Screen Guide; p. 3) will appear.

**7. Specify the name of file you want to save.**

The file name will be the name you assigned plus an extension.

Current effects	Extension
MFX	.MVF
Dly/Cho	.MVC
Reverb	.MVR

**8. Press [F5](Execute).**

The settings file of the currently selected effect will be saved on the hard disk.

# Using the C (Control) knobs to operate parameters

You can assign the C1–C3 knobs to the desired effect parameters, and use the knobs to control the parameter values.

**1. Press [EFFECTS].**

The EFFECTS screen (Screen Guide; p. 229) will appear.

**2. Use CURSOR [▲] [▼] to select the effect you want to control.**

**3. Press [F5](Edit).**

The EFFECTS EDIT screen (Screen Guide; p. 231) will appear.

**4. Move the cursor to the parameter you want to control using a C knob.**

**5. Press [F3](Knob Assign).**

The KNOB ASSIGN popup (Screen Guide; p. 234) will appear.

**6. Press [F1](C1)–[F3](C3) to specify the knob that will control the parameter you selected in step 4.**

Now you can use the selected knob to control the value of the parameter.

# Changing the MFX routing

You can route the MFX to various buses (signal routes) within the MV-8800. Different routing will produce different results.

1. **Press [EFFECTS].**

The EFFECTS screen (Screen Guide; p. 229) will appear.

2. **Use CURSOR [▲] [▼] to move the cursor to MFX, making it the current effect.**

MFX will be enclosed in a frame and highlighted.

3. **Use the VALUE dial to change the setting of the Routing parameter.**

This sets the MFX routing.

Value	Routing and result
Off	MFX will not be used.
Input	MFX will be routed to the input mixer. The effect will apply to the signal received from the input jack.
AUX1–4	MFX will be routed to AUX bus mixer 1–4 respectively. The internal AUX buses will be used, letting you use MFX as a loop-type effect.
Master	MFX will be routed to the master out, and will process all of the sounds mixed together.

- **If the Routing parameter is set to Input**

The MFX will be routed to the input of the mixer. Since this setting allows you to apply an effect to the input sound, such as the signal arriving via an analog input, it is useful when sampling or recording to an audio track.

- **If the Routing parameter is set to AUX 1**

The MFX will be routed to the AUX 1 of the mixer. With this setting, you can set the Output Assign parameter of audio tracks or instruments to AUX 1, and apply the effect to their combined output.

- **If the Routing parameter is set to Master**

The MFX will be routed to the master out. Since this setting applies the effect to the mixed sound of all outputs, it is appropriate when you want to use the MFX as a master effect.

## Applying an effect to the sound from an input

Here's how to apply an effect to the input audio, such as that received via the analog inputs.

1. **Press [EFFECTS].**

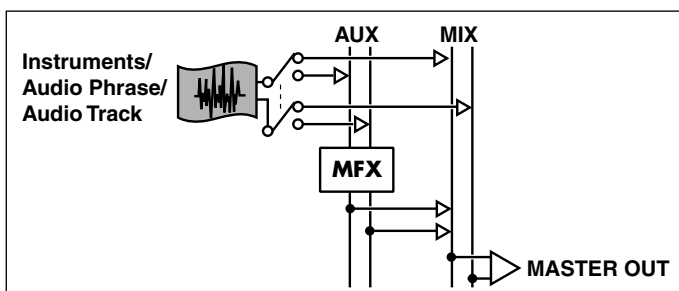
The EFFECTS screen will appear.

2. **Use CURSOR [▲] [▼] to move the cursor to MFX.**

3. **Set the Routing parameter to “Input.”**

The effect will be applied to the input audio.

### Applying MFX to an instrument or audio track

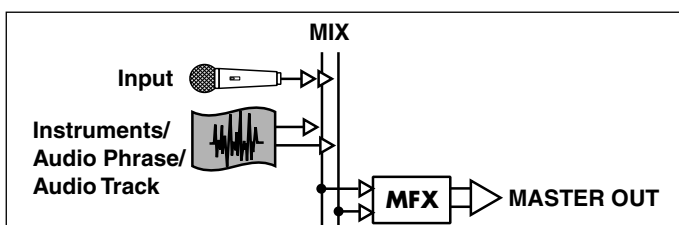


1. Press [EFFECTS].  
The EFFECTS screen will appear.
2. Use CURSOR [▲] [▼] to move the cursor to MFX.
3. Set the Routing parameter to “AUX1.”
4. Press [MIXER].  
The MIXER screen will appear.



5. Access the MIXER screen for the instrument or audio track to which you want to apply the effect.
6. Set the Output parameter to “AUX1” for the part on which you want to use MFX.  
The audio of the instrument or audio track will be sent to AUX bus 1, and the effect will be applied.

### Applying an effect to the master out



1. Press [EFFECTS].  
The EFFECTS screen will appear.
2. Use CURSOR [▲] [▼] to move the cursor to MFX.
3. Set the Routing parameter to “Master.”  
The effect will be applied to master out.

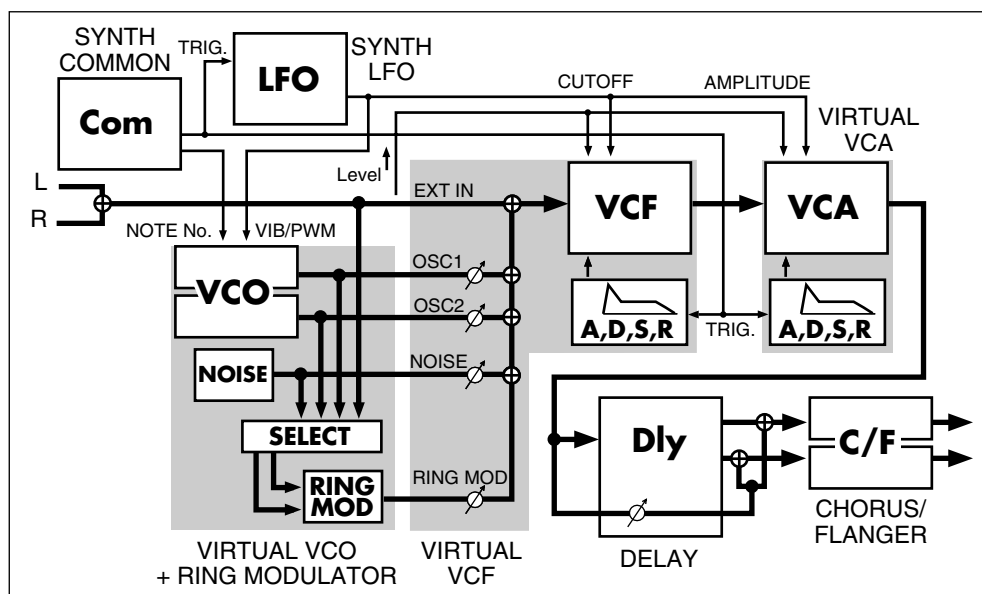
# Analog Modeling Bass

Analog Modeling Bass is an algorithm that replicates the operation of an analog synthesizer.

If you control the parameters with the Velocity Pads or externally with MIDI messages, you can get analog synthesizer sounds with the virtual VCO (Voltage Controlled Oscillator). Furthermore, with sections corresponding to VCF (Voltage Controlled Filter) and VCA (Voltage Controlled Amplifier), you can also process external sound input as is. Additionally, a ring modulator is included, and with the output from the delay and chorus (or flanger), it can be used as a powerful multipurpose filter/effect device.



● Other than the delay and chorus/flanger, the effect portions of this algorithm cannot be turned off.



● Explanation of each block, “25 Analog Modeling Bass” (Appendices; p. 54).

By selecting Analog Modeling Bass, you can use the MV-8800’s effect section as a monophonic synthesizer. You can control note-on/off and pitch in several ways.

## Playing from the Effect knobs

If you want to use the synthesizer to create a sound effect, rather than playing definite pitches in a scale, you can use the effect knobs to easily make the synthesizer start or stop producing sound. For example, you can assign the following parameters to the effect knobs.

- C1: Trigger In—Common block (Appendices; p. 54)
- C2: Note Number—Common block (Appendices; p. 54)
- C3: VCF Cutoff—VCF block (Appendices; p. 57)
- VCF Reso—VCF block (Appendices; p. 57)
- LFO Rate—LFO block (Appendices; p. 55)
- LFO Depth—LFO block (Appendices; p. 55)
- etc.



● Explanation of the Knob Assign, refer to “KNOB ASSIGN popup” (Screen Guide; p. 234).

The synthesizer will begin sounding when you turn C1 to the right, and will stop when you turn it to the left. Turning C2 will change the pitch. If the Common parameter Portamento (Appendices; p. 54) is on, the pitch will change smoothly.

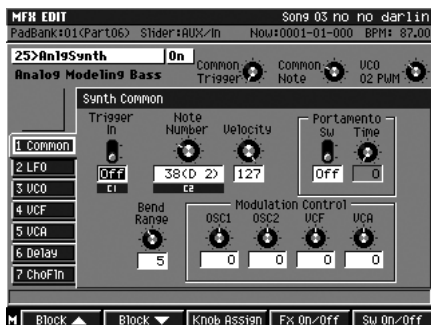
While you listen to the song play or a sample loop, turn the knobs to control the sound effect as desired.

### Playing from a MIDI track/the velocity pads/an external MIDI device



- The velocity of the note-on message (the speed at which you play a key) will affect the sound as specified by the VCF and VCA velocity sensitivity settings (Appendices; p. 58, p. 59).

1. Press [EFFECTS].
2. Use CURSOR [▲] [▼] to select MFX.
3. Press [F3](Library).  
The MFX LIBRARY popup (Screen Guide; p. 230) will appear.
4. Select “P025 (Analog Modeling Bass)” and press [F5](Use This).
5. Press [F5](Edit).  
The MFX EDIT screen (Screen Guide; p. 231) will appear.



6. Press [F1](Block▲) / [F2](Block▼) to select VCA.
7. Set the Initial Gain (Appendices; p. 58) to 0.
8. Select a MIDI track in the SONG screen or PATTERN screen.
9. Press [F2](Track Param).  
The TRACK PARAMETER popup (for a MIDI track) (Screen Guide; p. 11) will appear.
10. Set Output Assign to “MFX.”

The Analog Modeling Bass will produce sound when you strike a pad or play a connected external MIDI keyboard.

The Analog Modeling Bass uses the following MIDI messages.

- Note On
- Note Off
- Modulation (CC#01)
- Pitch Bend
- General Purpose Controller 1–8 (CC#16–18)

# Automating mixing operations (Automation)

## Automating operations of Mixer Channel

The operations of the mixer parameter on the MIXER screens can be recorded on the MIDI track.

### Mixer parameters that can be recorded and played back

Mixer operation data is recorded on a MIDI track as MIDI Control Change data. The following table shows the data that can be recorded and played back, and the MIDI Control Change numbers used for each type of data.

Parameters	MIDI Control Change Number	Parameters	MIDI Control Change Number
Level	7 (Volume)	Reverb Send	91 (Reverb: Effect 1 Depth)
Pan	10 (Pan)	DlyCho Send	93 (Chorus: Effect 3 Depth)



- You can't record mixer operations for multiple Mixer Channels at the same time.
- You can't record operations of the Output parameter, Mute parameter, and EQ parameters on the MIXER screens.

### Recording mixer operations for a Mixer Channel

1. Access the SONG screen or the PATTERN screen.
2. Move the current time to the location at which you want to start recording mixer operations.
3. Use CURSOR [▲] [▼] to select the MIDI track on which you want to record the Mixer Channel operations (movements).



- You can use the SEQUENCE EDIT screen or the EVENT LIST screen to edit a MIDI track on which you recorded mixer operations.

4. Press [F2](Track Param).

The TRACK PARAMETER popup (Screen Guide; p. 11) for the MIDI track will appear.

5. Use the Output Assign parameter to select the Mixer Channel for which you want to record/playback mixer operations.

The following table shows the Mixer Channel that can be recorded and played back.

Mixer Channel	Value	Mixer Channel	Value
AUX1	Mixer AUX1	Reverb	Mixer Reverb
AUX2	Mixer AUX2	Audio Phrase	Mixer A.Phrs
AUX3	Mixer AUX3	Input	Mixer Input
AUX4	Mixer AUX4	Audio track 1-8	AMix *: (Audio track name) "*" shows Track Number.
Delay/Chorus	Mixer DlyCho		

Select the "AMix" for which you want to record mixer operation of Audio track.

Output Assign **AMix 2:H DRMS**

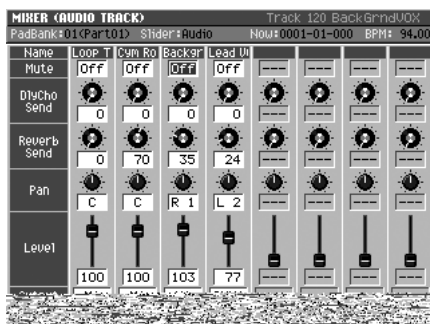


- When you delete an Audio track, the Output Assign parameter will be switched Off for the MIDI track on which you recorded the mixer automation operations for that track.

## Automating operations of Mixer Channel

6. Press **[MIXER]** and select the **MIXER** screen for which you want to record the Mixer Channel.

The MIXER (AUDIO TRACK) screen (Screen Guide; p. 235) will appear.



7. Press **[REC (●)]**.

The REC indicator will blink, and the RECORDING PARAMETER (MIDI) popup will appear. Make recording settings as necessary.

8. Press **[PLAY (▶)]**.

The REC indicator and PLAY indicator will light, and the RECORDING PARAMETER (MIDI) popup will close. Use the sliders or VALUE dial to adjust the mixer parameter values for the Mixer Channel you selected in step 5. The value changes will be recorded on the MIDI track.

9. Press **[STOP (■)]** to stop recording.

The REC indicator and PLAY indicator will go dark, and recording will stop.

## Playback mixer operations



- By changing the Output Assign parameter setting for the MIDI track on which you recorded the mixer operations to other Mixer Channel, you can playback those same mixer operations on a different Mixer Channel.

1. Move the current time to the location at which the mixer operations were recorded.
2. Press **[PLAY (▶)]**.

The PLAY indicator will light. The Mixer parameters will change according to the data recorded on the MIDI track.
3. Press **[STOP (■)]** to stop playback.

The PLAY indicator will go dark, and playback will stop.



# Automating mute operations for each track

Mute settings for each track can be recorded on the Mute Control Track and played-back.

## Recording mute operations

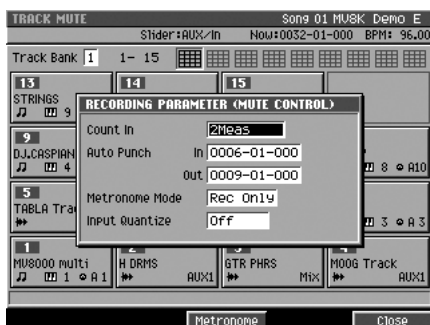
### 1. Hold down [SHIFT], and press [PAD BANKS].

The TRACK MUTE screen (Screen Guide; p. 75) will appear.

### 2. Move the current time to the location at which you want to start recording mute operations.

### 3. Press [REC (●)].

The REC indicator will blink, and the RECORDING PARAMETER (MUTE CONTROL) popup (Screen Guide; p. 21) will appear. Make recording settings as necessary.



#### • Count In

Specifies how recording will begin.

Value	Explanation
Off	Recording will begin the moment you press [PLAY (▶)].
1 Meas	When you press [PLAY (▶)], a count-in will sound from one measure earlier than the record-start location, and recording will begin at the record-start location.
2 Meas	When you press [PLAY (▶)], a count-in will sound from two measures earlier than the record-start location, and recording will begin at the record-start location.
Wait Note	Recording will begin the moment you press [PLAY (▶)].

#### • Auto Punch

Recording will begin (punch-in) and end (punch-out) automatically at the time locations you specify beforehand.

Parameter	Value
In	0001-01-000 – 9999-**-***
Out	0001-01-000 – 9999-**-***

#### • Metronome Mode

Specifies when the metronome signal will be output.

Value	Explanation
Off	The metronome will not sound.
Rec Only	The metronome will sound only during recording.
Play&Rec	The metronome will sound during playback and recording.
Always	The metronome will always sound.

#### • Input Quantize

You can record into the sequencer while applying quantization.

Value: Off, (60), (80), (120), (160), (240), (320), (480)

## Automating mute operations for each track

### 4. Press [PLAY (▶)].

The REC and PLAY indicators will light, and the RECORDING PARAMETER (MUTE CONTROL) popup will close. Strike the velocity pads to perform track mute operations. Mute operations will be recorded on the Mute Control Track.

### 5. Press [STOP (■)] to stop recording.

The REC and PLAY indicators will go dark, and recording will stop.

**MEMO** ● Recording will end automatically if you access any screen other than the TRACK MUTE screen (for example by pressing [EXIT]) while recording.

## Playback mute operations

### 1. Access the SONG screen or the PATTERN screen.

### 2. Use CURSOR [▲] [▼] to select the track on which you want to playback the mute operations.

### 3. Press [F2](Track Param).

The TRACK PARAMETER popup will appear.



### 4. Use the Mute Control parameter to specify whether mute operations are to be played-back or not.

#### • Mute Control

Tracks will be muted/unmuted according to the track mute data recorded on the Mute Control Track.

Value	Explanation
Off	The recorded mute data will be disabled. Mute operations will not be played back.
On	The recorded mute data will be enabled.
On (Default=Off)	The recorded mute data will be enabled. With this setting, mute will automatically be disabled when you move the time location to the beginning of the track.
On (Default=On)	The recorded mute data will be enabled. With this setting, mute will automatically be applied when you move the time location to the beginning of the track.

### 5. Press [F5](Close).

The TRACK PARAMETER popup will close. If you want to enable/disable mute operations for other tracks, repeat steps 2–5.

### 6. Hold down [SHIFT], and press [PAD BANKS].

### 7. Press [MENU].

The MENU popup will appear.

### 8. Select “Track Mute Setup” and press [F5](Select).

The TRACK MUTE SETUP popup will appear.



**9. Set the Mute Control Track parameter to On.**

**10. Press [EXIT].**

The TRACK MUTE SETUP popup will close.

**11. Move the current time to the location at which the mute operations were recorded.**

**12. Press [PLAY ( )].**

The PLAY indicator will light. The mute settings of each track will change according to the mute data recorded on the Mute Control Track.

**13. Press [STOP ( )] to stop playback.**

The PLAY indicator will go dark, and playback will stop.

In the MUTE CONTROL TRACK screen, you can edit the mute data that is recorded on the Mute Control

# Automating mute operations for each track

- 5. Use CURSOR [◀] [▶] to select the parameter which you want to change.
- 6. Use VALUE dial or [DEC] [INC] to change the value.

**MEMO** ● To specify the value of a parameter, you can use the VALUE dial or [DEC] [INC], or use the numeric keys to input the value directly. After using the numeric keys to input a value, press [ENTER] to finalize the input.

## Viewing the mute data of only a specific track

You can limit the mute data shown on the MUTE CONTROL TRACK screen so that you see only the single track you're interested in.

- 1. Hold down [SHIFT], and press [PAD BANKS].  
The TRACK MUTE screen will appear.
- 2. Press [MENU].  
The MENU popup will appear.
- 3. Select “Mute Control Track” and press [F5](Select).  
The MUTE CONTROL TRACK screen will appear.
- 4. Press [F5](Track Sel).  
The TRACK SELECT popup will appear.



- 5. Specify the track number you want to view.

- Mode

Value	Explanation
All	The mute data of the all tracks will be shown.
One Track	Mute data of the single track you specify will be shown. Use the parameter below to select the track you want to view.

- 6. Press [EXIT].  
The TRACK SELECT popup will close.



## Automating operations for each C (Control) knob

---

### Playback C (Control) knob operations to control effect parameters



- Automation only playback the operations of the C1–C3 knobs. It does not directly record the values of the effect parameters themselves. This means that if different effect parameters are assigned to the C1–C3 knobs when you play back the automation, the played back result will be different.

**1. Move the current time to the location at which the C knob operations were recorded.**

**2. Press [PLAY (▶)].**

The PLAY indicator will light. The C1–C3 knob operation data recorded on the MIDI track will control the effect parameters.

**3. Press [STOP (■)] to stop playback.**

The PLAY indicator will go dark, and playback will stop.

#### ● About the data recorded on the MIDI track

Data for the C-knob operations is recorded on the current MIDI track as MIDI Control Changes. The following table shows the recorded C-knob data and the MIDI Control Change numbers that are used.

Knob	MIDI Control Change Number
C1	16 (General 1)
C2	17 (General 2)
C3	18 (General 3)

# Creating an audio CD

## The work flow of creating an audio CD

This chapter takes you through the process of creating an audio CD from a song.

First, you will adjust the volume balance and panning of each instrument part and audio track, and record the result as stereo data. This process is called “mixdown.”

The data created by the mixdown is saved as a WAV file in the MIXDOWNTR folder of the hard disk.

Next, you will adjust the WAV file created by the mixdown so that it will have the ideal volume and loudness for an audio CD. This process is called “mastering.”

On the MV-8800, you can use the “mastering tool kit” to smooth out inconsistencies in the volume anywhere in the song and adjust the balance of the low-frequency range. This makes it easy to create a powerful-sounding audio CD.

The data created by mastering is saved as a WAV file in the MASTERTR folder of the hard disk.



● If desired, you can create an audio CD without mastering. Perform this step as you wish.

Finally, you will create an audio CD from the WAV files created by the mixdown/mastering process.

# Combining a song / pattern into two tracks (Mixdown)

To perform a mixdown, you'll switch to Mixdown mode and record the mixdown on the hard disk.

## 1. Press [MASTERING].

The MIXDOWN / MASTERING MENU screen (Screen Guide; p. 196) will appear.

## 2. Press [F1](Mixdown) or use CURSOR [◀] [▶] to select the MIXDOWN MODE icon then press [ENTER].

If Mixdown mode is off, the display will ask "Enter Mixdown Mode. Are you sure?"

F-button	Action
[F1](No)	Cancels the procedure, and returns to the MIXDOWN / MASTERING MENU screen.
[F5](Yes)	Turns Mixdown mode on. You will go to the SONG screen, which will indicate "*** Mixdown Mode **." Continue to step 3.



**MEMO** ● If Mixdown mode is on, the display will ask "Exit Mixdown Mode. Are you sure?" If you then press [F5](Yes), Mixdown mode will switch from on to off.

## 3. Move the current time to the location at which you want to start mixdown.

## 4. Turn the MASTER knob to MAX.

If you mix down without setting the MASTER knob to MAX, the volume will be lower. You should leave this knob at MAX unless you are creating a fade-in or fade-out.

## 5. Press [REC (●)].

The EDIT MIXDOWN FILE NAME popup (Screen Guide; p. 3) will appear.



## 6. Specify a filename.

A default filename is assigned automatically. You can change this if desired.

**MEMO** ● If you press [EXIT] in step 6, the EDIT MIXDOWN FILE NAME popup will close without entering standby mode.

## 7. Press [F5](OK).

The REC indicator (red) will blink, and the MV-8800 will be in mixdown-standby.

**MEMO** ● If you specified mixdown filename is onto a MIXDOWNTR folder that already contains setting, "That name already exists. Overwrite?" message will appear.  
If you press [F1](No), you can edit filename again. If you press [F5](Yes), the previous data will be overwritten.

## 8. Press [PLAY (▶)].

Mixdown will begin. REC indicator (red) and PLAY indicator (green) will lit.

**MEMO** ● If you operate the mixer or effects during mixdown, your changes will be reflected in the mixdown data.  
● During the mixdown, sounds received at the analog inputs, will also be recorded. If the MV-8800's sequencer is playing an external MIDI sound module, you can connect the audio output of your MIDI sound module to the MV-8800's inputs so that the sound from your MIDI sound module will be recorded as part of the mixdown.



**9. To stop the mixdown, press [STOP ( )].**

Mixdown will end, and the mixdown file will be saved in the MIXDOWNTR folder (REC and PLAY indicator will be dark).

“Mixdown finished. Go to Mastering?” message will appear.

**F-button**

# Achieving the ideal volume and loudness for an audio CD (Mastering)

Here's how you can apply a final mastering effect (the Mastering Tool Kit) to your mixdown, in order to produce a finished song. The Mastering Tool Kit is an effect that separately processes the high, mid, and low-frequency regions to make the volume more consistent. This will make the entire song sound louder and more "finished," so that it can be made into a CD at an optimal volume level.



- If desired, you can create an audio CD without mastering. Perform this step as you wish.
- Mastering can be performed only for 44.1 kHz/16-bit stereo files.

## 1. Press [MASTERING].

The MIXDOWN / MASTERING MENU screen (Screen Guide; p. 196) will appear.

## 2. Press[F2](Mastering) or use CURSOR [◀] [▶] to select the MASTERING icon then press [ENTER].

The SELECT MASTERING SOURCE popup / SELECT AUDIO FILE popup (Screen Guide; p. 198) will appear.



- In the SELECT MASTERING SOURCE popup, you can press [F1](Listen) to audition the file at the cursor location.



## 3. Move the cursor to the mixdown file (or other file) that you want to master, and press [F5](Execute).

The MASTERING screen (Screen Guide; p. 199) will appear.

The MASTERING screen shows the major parameters of the mastering tool kit.

Press [PLAY (▶)] to play back the WAV file while you adjust the parameters. For details on the parameters, refer to "MASTERING screen" (Screen Guide; p. 199).



- In the MASTERING screen, you can press [F2](Library) to access the MASTERING TOOL KIT LIBRARY popup. Here you can select or register your favorite settings.

## 4. Turn the MASTER knob to MAX.



- If you mastering without setting the MASTER knob to MAX, the volume will be lower. You should leave this knob at MAX unless you are creating a fade-in or fade-out.

## 5. Press [REC (●)].

The EDIT MASTERING FILE NAME popup (Screen Guide; p. 3) will appear.



## 6. Specify a filename.

A default filename is assigned automatically. You can change this if desired.

## 7. Press [F5](OK).

The REC indicator (red) will blink, and the MV-8800 will be in mastering-standby.



- If you press [EXIT] in step 9, the EDIT MIXDOWN FILE NAME popup window will close without entering standby mode.
- If you specified mixdown filename is onto a MIXDOWNTR folder that already contains setting, "That name already exists. Overwrite?" message will appear.  
If you press [F1](No), you can edit filename again. If you press [F5](Yes), the previous data will be overwritten.

## 8. Press [PLAY (▶)]

Mastering will begin you selected file in step 3. REC indicator (red) and PLAY indicator (green) will lit.

## 9. To stop the mastering, press [STOP (■)].

Mastering will end, and the mastering file will be saved in the MASTERTR folder (REC and PLAY indicator will be dark).

"Mastering finished. Go to CD Burning?" message will appear.

F-button	Action
[F1](No)	The message will close.
[F5](Yes)	You will go to the CUE SHEET screen (Screen Guide; p. 206). Select this if you want to immediately create an audio CD from the WAV file created by mastering.



- If playing reaches to the end of the selected file for mastering, mastering will stop automatically.
- If a blank, writable CD-R/RW disc is not inserted in the drive when you press [F5](Yes) in step 9, a message of "Insert a blank disc." will appear. Insert a blank CD-R/RW disc as described in "Inserting a disc" (p. 31).

# Writing the mastered data to CD

Here's how to create an audio CD from the WAV file(s) created by mixdown and mastering.

## ● Before you create an audio CD

Carefully read the sections “Copyright” and “About the license agreement” on the inside back cover of the owner's manual. You must accept these terms before using the MV-8800 to create audio CDs.

### 1. Insert a blank CD-R/RW disc as described in Inserting a disc (p. 31).



- Make sure that the disc is firmly seated in the CD-R/RW drive tray (p. 31). If the disc is not correctly in position, it may catch inside the drive and may be impossible to remove.
- The MV-8800 is able to write CD-RW discs. However, CD-RW discs cannot be played in conventional audio CD players. You will need to use the MV-8800's CD Player function (p. 234) to play such discs. Also, even if you write the audio data to a CD-R disc, there are occasional cases in which some conventional CD players may be unable to play the disc.

### 2. Press [MASTERING].

The MIXDOWN / MASTERING MENU screen (Screen Guide; p. 196) will appear.

### 3. Press [F3](Create CD). Alternatively, select the CREATE AUDIO CD icon and press [ENTER].

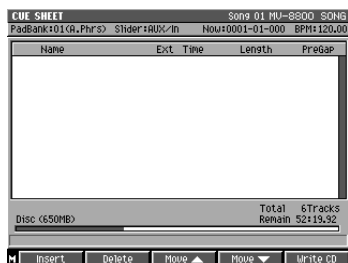
The CUE SHEET screen (Screen Guide; p. 206) will appear.



- “cue sheet” (Appendices; p. 12)



- If a blank, writable CD-R/RW disc is not inserted in the drive when you press [F3](Create CD) in step 3, a message of “Insert blank CD-R/RW disc.” will appear. Insert a blank CD-R/RW disc as described in “Inserting a disc” (p. 31).



### 4. Press [F1](Insert).

The SELECT AUDIO FILE popup (Screen Guide; p. 198) will appear.



### 5. In the list, move the cursor to the file that you want to write to the CD-R/RW disc, and press [F5](Execute).

The selected file will be added to the cue sheet. If you want to write additional files, repeat steps 4–5.

### 6. If you want to switch the order of songs in the cue sheet, use [F3](Move ▲)/[F4](Move ▼).

This will move the position of the file at which the cursor is located.



- If you change your mind and decide to remove a song from the cue list, move the cursor in step 4 to the song you want to remove, and press [F2](Delete).

### 7. Adjust the length of the silence between songs.

Press [MENU], select "Gap Time," and press [F5](Select). The GAP TIME popup (Screen Guide; p. 207) will appear.



Set the GAP TIME parameter to the length of the silence you want to insert. (The initial value is 2.00 seconds.) The specified amount of silence will be inserted in front of the track

F-button	Explanation
[F4](SetAll)	Changes the gap time of all tracks.
[F5](Set)	Changes the gap time of the track at which the cursor is located.

**MEMO**

- The GAP TIME parameter you specify here is also called the "pre gap"
- If you're making a CD of a live performance or similar source, you can set the GAP TIME parameter of each track to 0 so that the tracks will be connected.

### 8. When you're finished making settings in the cue sheet, press [F5](Write CD).

The WRITE CD popup will appear.

### 9. Press [F5](Yes).

Writing will begin. When writing is completed, the CD-R/RW drive tray will open with the message "Completed. Make another?". Remove the disc.

If you want to create another audio CD with the same content, insert a blank CD-R/RW disc and press [F5](Yes). (An audio CD of the same content will be created.)

Your original audio CD is finished!

**MEMO**

- The speed at which the data is written to the CD will be selected automatically, according to the optimal speed supported by the media you're using.
- The MV-8800's CD writing method is fixed at "Disc At Once," meaning that you will be able to use this disc as a pressing master for commercial mass production. When the Disc At Once method is used, no further data can be written to the disc afterward, even if there is space (recording time) remaining on the disc.

# Playing an audio CD

Now let's use the MV-8800's CD Player function to hear the audio CD you just created.

## 1. Insert the audio CD into the CD-R/RW drive as described in Inserting a disc (p. 31).



- Make sure that the disc is firmly seated in the CD-R/RW drive tray. If the disc is not correctly in position, it may catch inside the drive and may be impossible to remove.
- We cannot guarantee that playback will occur correctly with "copy-protected CDs," which do not comply with the audio CD specification. If you want to use the MV-8800's CD Player function to play back an audio CD, carefully check the package of the audio CD.

## 2. Press [DISK/USB].

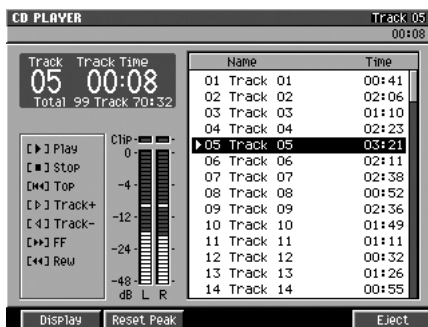
The DISK/USB MENU screen (Screen Guide; p. 188) will appear.

## 3. Press [F4](CD Player). Alternatively, select the CD PLAYER icon and press [ETNER].

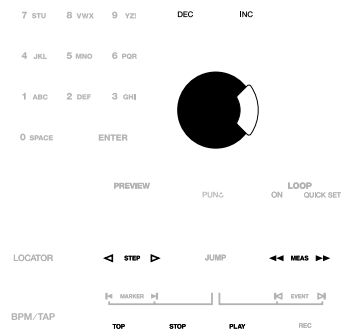
The CD PLAYER screen (Screen Guide; p. 195) will appear.



- You can use the CD Player function to play commercial audio CDs or audio CDs written to a CD-RW disc.



## 4. Use the following buttons to control the CD.



- Use the MASTER knob to adjust the overall volume.
- Pressing [F5](Eject) will open the CD-R/RW drive tray.
- You can press [F2](Reset Peak) to reset the peak indicator of the level meter.
- You can press [F1](Display) to switch the time display format. The screen indicates the displayed format as well as the time. The default setting is "Track Time."

# Project and disk management

## Managing projects

On the MV-8800, all the data needed to create a song—songs, patterns, library data, samples, etc.—is saved as a “project.” For more about projects, refer to “An overview of the MV-8800” (p. 51)

### Loading a project

Here’s how to load a project that you previously saved on the hard disk. The sample data, song data, and libraries being used by the current project will all be replaced by the data of the project you load.



● While the project is being loaded, the DISK indicator (red) will light. Never strike the pads or otherwise subject the MV-8800 to vibration during this time. Doing so will cause malfunctions.



- The amount of time required to load a project will be proportionate to the size of the project.
- You can’t load more than one project at a time.

**1. Press [PROJECT].**

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

**2. With the cursor located in the upper row of icons, press [F3](Load). Alternatively, select the LOAD PROJ icon and press [ENTER].**

The LOAD PROJECT screen (Screen Guide; p. 164) will appear. The projects saved on the hard disk are listed in the display.



**3. Move the cursor to the project that you want to load, and press [F5](Execute).**

The display will ask “Save Current Project before loading Project?”

F-button	Action
[F1](No)	The selected project will be loaded without saving the current project. After the project is loaded, the SONG screen (Screen Guide; p. 8) will appear.
[F5](Yes)	The current project will be saved, and then the selected project will be loaded. After the project is loaded, the SONG screen (Screen Guide; p. 8) will appear.

● If the display indicates “Selected Project is too large.”

The project you attempted to load requires more memory than is currently installed in the MV-8800. There is not enough memory to load the project. This can happen if the amount of memory when the project was created differs from the currently-installed amount of memory. Replace the current memory with memory equal to or greater than the amount that was installed when you created the project you’re attempting to load.

### Naming a project

Here's how you can assign a name to your project for easier management.

**1. Press [PROJECT].**

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

**2. With the cursor located in the upper row of icons, press [F1](Name). Alternatively, select the RENAME PROJ icon and press [ENTER].**

The EDIT PROJECT NAME popup (Screen Guide; p. 3) will appear. Enter the desired name.

**3. When you've finished entering the name, press [F5](OK).**

Here's how you can protect a project so that it cannot be accidentally deleted or overwritten.

**1. Press [PROJECT].**

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

**2. With the cursor located in the upper row of icons, press [F2](Protect). Alternatively, select the SET PROJ PROTECTION icon and press [ENTER].**

The SET PROJECT PROTECTION screen (Screen Guide; p. 163) will appear. The display will list the projects saved on the hard disk.

**3. Move the cursor to the project that you want to protect, and press [F4](Protect On).**

The project will be protected. You can press [F5](Protect Off) to turn off the protect setting.



Deleting a project

Here’s how a project that is no longer necessary can be deleted from the hard disk.

**NOTE** ● There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

- 1. Press [PROJECT].  
The PROJECT MENU screen (Screen Guide; p. 162) will appear.
- 2. With the cursor located in the lower row of icons, press [F2](Delete). Alternatively, select the DELETE PROJ icon and press [ENTER].  
The DELETE PROJECT screen (Screen Guide; p. 168) will appear.



- 3. Move the cursor to the project that you want to delete and press [F5](Execute).  
A message of “Delete Project. Are you sure?” will appear.

F-button	Action
[F1](No)	Cancels the Delete operation.
[F5](Yes)	Deletes the project selected by the cursor.

**MEMO** ● You cannot delete the current project. A message “Can’t delete current Project.” will appear.

### Saving a project

Here's how to save the current project to the hard disk.



- While the project is being saved, the DISK indicator (red) will light. Never strike the pads or otherwise subject the MV-8800 to vibration during this time. Doing so will cause malfunctions.



- The length of time required to save a project is proportionate to the size of the project.
- You can also save the current project by pressing [SHIFT] + [SHUTDOWN].

#### 1. Press [PROJECT].

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

#### 2. With the cursor located in the upper row of icons, press [F4](Save). Alternatively, select the SAVE PROJ icon and press [ENTER].

A message of "Save current project?" will appear.



F-button	Action
[F1](No)	Cancels the Save operation.
[F5](Yes)	Saves the current project.

If the current project is protected, you'll be presented with the message "Current Project is protected. Save as new Project?" when you press [F5](Yes) in step 2.

If you press [F5](Yes), the SAVE AS NEW PROJECT popup (Screen Guide; p. 165) will appear, allowing you to save the current project under a different name.

### Saving a project with a different name

Here's how you can save the current project to disk under a different name. This is convenient when you want to create several different arrangements of a project for comparison.



- While the project is being saved, the DISK indicator (red) will light. Never strike the pads or otherwise subject the MV-8800 to vibration during this time. Doing so will cause malfunctions.



- The length of time required to save a project is proportionate to the size of the project.

#### 1. Press [PROJECT].

The PROJECT MENU screen (Screen Guide; p. 162) will appear.

#### 2. With the cursor located in the upper row of icons, press [F5](Save As). Alternatively, you can directly select the SAVE AS NEW PROJ icon and press [ENTER].

The SAVE AS NEW PROJECT popup (Screen Guide; p. 165) will appear.



Input a name for the new project you want to create.

#### 3. When you have finished inputting a name, press [F5](OK).


The current project will be saved on the hard disk with the new project name you've specified.

Creating a new project

- 1. Press [PROJECT].  
The PROJECT MENU screen (Screen Guide; p. 162) will appear.
- 2. With the cursor located in the lower row of icons, press [F1](Create). Alternatively, you can directly select the CREATE NEW PROJ icon and press [ENTER].  
The CREATE NEW PROJECT screen (Screen Guide; p. 166) will appear.


 ● For details on the parameters, refer to “CREATE NEW PROJECT screen” (Screen Guide; p. 166).



- 3. Set the Copy From Source Project parameters.  
This lets you copy samples or parameter settings from a desired project to the new project. Use [F4] (Select Proj) to select the project that contains the samples or parameters you want to copy, and check (✓) the items that you want to copy.  
 ● If you don't want to copy any data from another project, clear the check boxes for all items.
- 4. When you've finished making settings, press [F5](Execute).  
A new project will be created, and will become the current project.


- If the display asks “Save Current Project before creating new project?”  
Your changes will be lost unless you save the current project before creating the new project.


Button	Explanation
[F1](No)	To discard your changes and create the new project.
[F5](Yes)	To save current project before creating new project.
[EXIT]	Cancel the creating the new project operation.

 ● If you don't save the current project at the “Save Current Project before creating new project?” prompt, there is no way for you to recover that data (unless you have previously made a backup of it). Roland accepts no responsibility for the recovery of lost data, nor for any damages that may result from such loss.

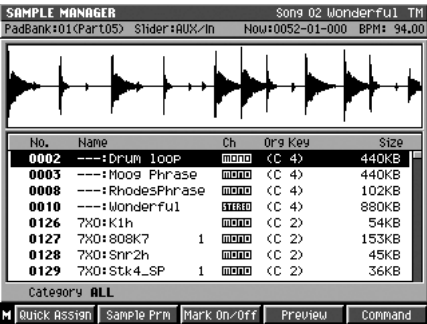
Deleting unused portions of a sample

When you execute this operation, samples that are completely unused in the current project will be deleted. This will increase the free space available in memory.

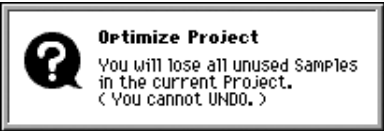
 ● There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

 ● Depending on the project, the Optimize operation may require a certain length of time.

- 1. Press [PROJECT].  
The PROJECT MENU screen (Screen Guide; p. 162) will appear.
- 2. With the cursor located in the lower row of icons, press [F3](SmplMgr). Alternatively, you can directly select the SAMPLE MANAGER icon and press [ENTER].  
The SAMPLE MANAGER screen (Screen Guide; p. 169) will appear.



- 3. Press [MENU].  
The MENU popup will appear.
- 4. Select “Optimize” and press [F5](Select).  
A message of “Optimize Project.” will appear.



F-button	Action
[F1](No)	Cancels the Optimize operation.
[F5](Yes)	Deletes the unused sample data.

Deletion of Samples Through Optimization

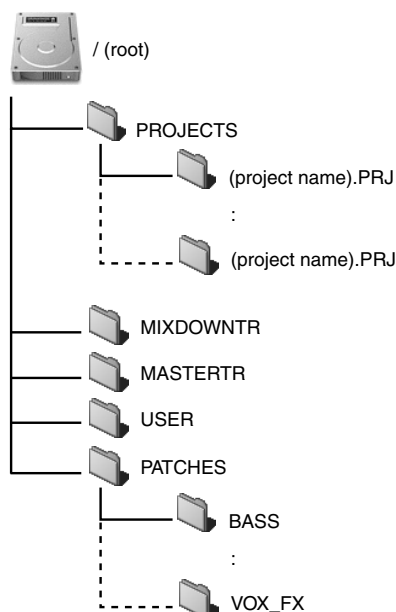
When you use the Optimize procedure, all samples not being used in any way by any song/pattern within the current project are automatically sought out and deleted in bulk, thus providing an immediate reduction in the amount of memory used.

However, since you can't select which samples are to be deleted, samples not assigned to any material are deleted unconditionally.



# Folder structure

Data is saved on the MV-8800's internal hard disk in the following folder structure. The various types of data are stored as follows.



- **/ (root folder)**

This is the “root” of the drive.

- **PROJECTS**

Project data is saved in this folder. This folder contains one project for each folder you save.

- **(project name).PRJ**

Each .PRJ folder contains the data for one project. The folder has the same name as the project name, with an extension of “.PRJ”.



- If you want to back up a project on a USB-connected computer, you must be sure to back up the entire .PRJ folder from within the PROJECTS folder. For details, refer to “Backing up a project from the MV-8800 to your computer” (p. 292).

- **MIXDOWNRTR**

WAV files created by the mixdown process are saved here.

- **MASTERTR**

WAV files created by mastering are saved here.

- **USER**

You are free to use this folder for exchanging data with a connected computer. For example, you can import WAV files from your computer via this folder.

- **PATCHES**

This folder contains a variety of patches (“pre-installed patches”) that you will find convenient when creating songs.



- The root directory and each project folder contains other folders and files in addition to those explained above. These folders and files contain data used by the MV-8800's system. You must never copy, move, modify, or delete them. If you do, the system will not operate correctly, and your data will be lost. Roland Corporation will not guarantee that the MV-8800 will operate correctly if you access these folders or files.

# Managing files (File Utility)

The File Utility commands let you manage the files stored on the MV-8800's hard disk and CD-RW drive.

1. Press **[DISK/USB]**.

The DISK/USB MENU screen (Screen Guide; p. 188) will appear.

2. Press **[F1](File Utility)**, or use the cursor to select the **FILE UTILITY** icon and press **[ENTER]**.

The FILE UTILITY screen (Screen Guide; p. 189) will appear.



## Changing the current drive

1. Press **[F1](Select Drive)**.

The SELECT DRIVE popup (Screen Guide; p. 6) will appear.



2. Use the cursor to select a drive.

Use the VALUE dial or the cursor to select the drive (hard disk, CD-R/RW drive) on which you want to perform file operations.



● If a CD-ROM is inserted in the CD-R/RW drive, select CD-ROM. If an audio CD is inserted, select Audio CD.

3. Press **[F5](Select)**.

The current drive will change.

Changing the current folder

1. Move the cursor to the folder whose contents you want to view.






2. Press CURSOR [▶].

The selected folder will become the current folder, and the file list will show the contents of the folder. To return to the “parent folder” in which you were previously, press CURSOR [◀].



- MEMO** ● The cursor icon will change shape to indicate whether you can press CURSOR [◀] [▶] to change the displayed folder.

Cursor icon	Explanation
	You can move the cursor up/down.
	You can move the cursor up/down. If this indication is displayed, the cursor is located at a folder. Press CURSOR [▶] to view the contents of the folder (i.e., to switch folders).
	You can move the cursor up/down. If this indication is displayed, you can press CURSOR [◀] to return to the parent folder (i.e., to switch folders).



## Creating a folder

Here's how to create another folder (a "child folder") within the current folder.

1. **Press [F4](Make Folder).**

The EDIT FOLDER NAME (Screen Guide; p. 3) will appear. Input a name for the folder.



● You can assign a maximum of sixteen characters.

2. **When you have finished inputting the name, press [F5](OK).**

The folder will be created with the name you've specified.

## Renaming a folder or file

Here's how to rename a file or folder that is saved on the disk.

1. **Move the cursor to the file or folder that you want to rename.**

2. **Press [F3](Rename).**

The EDIT FILE NAME (Screen Guide; p. 3) will appear. Input the desired name.



● You can assign a maximum of twenty characters.

3. **When you have finished inputting the name, press [F5](OK).**

The name of the file or folder will be changed to the name you've specified.



● You must never rename a folder other than those described in "Folder structure" (p. 242), with the exception of a folder you create as described in "Creating a new project" (p. 239). Such folders and files are used by the MV-8800's system. If you rename them, the system will not operate correctly, and important data will be lost.

### Copying a file or a folder

Here's how to copy a file or a folder from disk to another folder or drive.

**1. Move the cursor to the file or a folder that you want to copy.**



- You can't copy a file or folder to a CD-R/RW disc.

**2. Press [F5](Command).**

The SELECT FILE COMMAND popup (Screen Guide; p. 191) will appear.



**3. Select “Copy” and press [F5](Select).**

The SELECT DESTINATION popup (Screen Guide; p. 192) will appear.



**4. Select the copy-destination folder, and press [F5](Execute).**

The file or folder will be copied to the copy-destination folder.



- You must never copy a folder other than those described in “Folder structure” (p. 242). Such folders and files are used by the MV-8800's system. If you copy them, the system will not operate correctly, and important data will be lost.



- If you want to copy the file or folder to another drive in step 4, or if you want to create another folder and then perform the copy, perform the following procedure first, and then return to step 4 and continue.
- If you want to copy the data to a different drive, press [F1](Select Drive). The SELECT DRIVE popup (Screen Guide; p. 6) will appear. Use the cursor to select a drive, and press [F5](SELECT).
- If you want to create another folder, press [F3](Make Folder). The EDIT FOLDER NAME popup (Screen Guide; p. 3) will appear. Input a name for the folder and press [F5](OK).

## Moving a file to another location (Move)

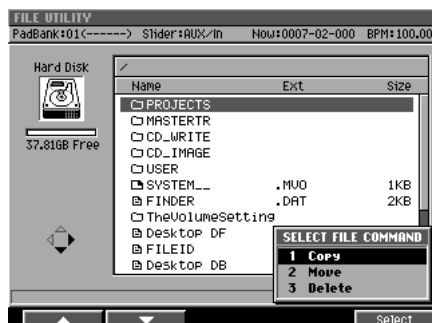
Here's how to move a folder or file on disk to another folder or drive.



- You can't move a file or folder to a CD-R/RW disc.

1. Use the cursor to select the file that you want to move.
2. Press [F5](Command).

The SELECT FILE COMMAND popup (Screen Guide; p. 191) will appear.



3. Select "Move" and press [F5](Select).

The SELECT DESTINATION popup (Screen Guide; p. 192) will appear.



4. Select the move-destination folder and press [F5](Execute).

The file or folder will be moved to the move-destination folder.




- You must never move a folder other than those described in "Folder structure" (p. 242). Such folders and files are used by the MV-8800's system. If you move them, the system will not operate correctly, and important data will be lost.



- If you want to move the file or folder to another drive in step 4, or if you want to create another folder and then move the data into it, perform the following procedure first, and then return to step 4 and continue.
- If you want to move the data to a different drive, press [F1](Select Drive). The SELECT DRIVE popup (Screen Guide; p. 6) will appear. Use the cursor to select a drive, and press [F5](SELECT).
- If you want to create another folder, press [F3](Make Folder). The EDIT FOLDER NAME popup (Screen Guide; p. 3) will appear. Input a name for the folder and press [F5](OK).

Deleting a folder or file

Here’s how to delete an unwanted file or folder.

- **NOTE**
- You must never delete a folder other than those described in “Folder structure” (p. 242). Such folders and files are used by the MV-8800’s system. If you delete them, the system will not operate correctly, and important data will be lost.
  - There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

1. Use the cursor to select the folder or file that you want to delete.
2. Press [F5](Command).

The SELECT FILE COMMAND popup (Screen Guide; p. 191) will appear.



3. Select “Delete” and press [F5](Select).

A message of “Delete file/folder.” will appear.

F-button	Action
[F1](No)	Cancels the operation.
[F5](Yes)	Deletes the selected folder or file.

- If the display asks “Selected folders contain files. They will be deleted, sure?”

The folders you selected contain files, and these files will also be deleted if you execute the operation.

F-button	Action
[F1](No)	Cancels the operation.
[F5](Yes)	Deletes the selected folder(s) and/or file(s).

# Disk management

This section describes various settings and operations you can perform for the MV-8800's drives.

## 1. Press [DISK/USB].

The DISK/USB MENU screen (Screen Guide; p. 188) will appear.

## 2. Press [F2](Disk Utility), or use the cursor to select the DISK UTILITY icon and press [ENTER].

The DISK UTILITY screen (Screen Guide; p. 193) will appear.



## Formatting a disk

This operation formats a disk, erasing all data that was on that disk. By formatting (erasing) or a CD-RW disc that had been used by a device other than the MV-8800, you can make it usable on the MV-8800.



- There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

## 1. Move the cursor to the drive whose disk you want to format.

If you want to format the hard disk, you'll need to change the parameter settings before you execute the formatting operation. Refer to "Formatting the hard disk" (p. 250).

## 2. Press [F3](Format).

The display will ask "All data on the disk will be lost. Are you sure?"

F-button	Action
[F1](No)	Cancels the operation.
[F5](Yes)	Begins formatting the selected disk.

If you are formatting (erasing) a CD-RW disc, the "Erase CD-RW" message will appear.

F-button	Action
[F1](No)	Cancels the operation.
[F3](Yes (Quick))	Erases the CD-RW disc at high speed.
[F5](Yes (Full))	Erases the CD-RW disc completely.



- If you format the hard disk, a default project and song will be automatically created after formatting, and the SONG screen (Screen Guide; p. 8) will appear.

### Formatting the hard disk

If the HD Format Protect parameter is On, it will not be possible to format the hard disk.

If you want to format the hard disk, turn the HD Format Protect parameter to the “Off” setting.

The HD Format Protect parameter lets you allow or prevent formatting of the hard disk. When you turn on the power of MV-8800, this will automatically be turned On.

**1. Press [SYSTEM].**

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

**2. Press [F1](Global).**

The GLOBAL screen (Screen Guide; p. 173) will appear.

**3. Sets the HD Format Protect parameters.**

HD Format Protect	Explanation
Off	You will be able to format the hard disk. If you want to format the hard disk, select the “Off” setting.
On	You will not be able to format the hard disk. Normally, you should leave this at the “On” setting. If you attempt to format the hard disk when the HD Format Protect parameter is On, a message of “Can’t Format the Hard Disk. HD Format Protect is On.” will appear.

If you want to continue with formatting the hard disk, follow the procedure described in “Formatting a disk” (p. 249).

### Naming a disk

You can assign a name (volume label) to each disk.



● You can't change the volume label of a CD-R/RW disc.

**1. Move the cursor to the drive to which you want to assign a volume label.**

**2. Press [F5](Volume Label).**

The EDIT VOLUME LABEL popup (Screen Guide; p. 3) will appear. Enter the desired name.

**3. When you have finished inputting the name, press [F5](OK).**

The volume label of the selected drive will be changed.

# Using an external display and mouse to operate the MV-8800

You can connect an external display (VGA) and the included mouse, and perform operations from the external display. Even when you are using an external display to operate the MV-8800, you can also view information on the MV-8800's built-in LCD screen.

## Switching between the two operating modes

### How to confirm the operating mode

#### ● When the external display shows the “Roland MV-8800 logo”

In this state you use the MV-8800's panel and its own built-in LCD to perform operations. The external display and mouse cannot be used for operations.

#### ● When the MV-8800's LCD indicates “VGA MODE”

You can operate the MV-8800 from the external display (VGA mode). You can use the front panel to perform the same operations as before, and also operate the MV-8800 using the included mouse. The MV-8800's LCD will indicate the status of the tracks and the samples assigned to the velocity pads.



● In VGA mode, you can also perform operations from the MV-8800's panel.

Here's how to select either the external display or the built-in LCD as the screen in which you will operate the MV-8800.



● You can press the [SHIFT] + [EXIT] buttons to switch the operating mode from the external display to the internal LCD.



Top Panel

#### 1. Press [SYSTEM]

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

#### 2. With the cursor located in the lower row of icons, press [F3](Disp/Mouse). Alternatively, you can select the DISPLAY/MOUSE icon and press [ENTER].

The DISPLAY/MOUSE screen (Screen Guide; p. 184) will appear.

#### 3. Press [F5](LCD↔VGA).



VGA

#### 1. From the menu bar, click “SYSTEM” → “Display/Mouse.”

The DISPLAY/MOUSE screen (Screen Guide; p. 184) will appear.

#### 2. Click .

You will be able to operate in the built-in LCD.

# Using a mouse

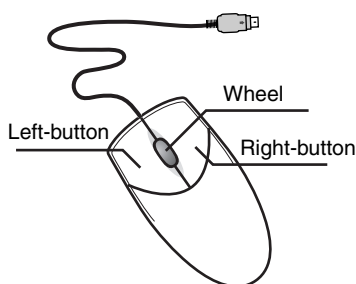
You can use the included mouse to operate the on-screen knobs and buttons, or the sequence data in the play list. When you move the mouse, the mouse pointer (the arrow symbol) will move in the screen. By placing the mouse pointer on a button or knob and pressing (clicking) the mouse button you can perform various operations depending on the selected item.



- Mouse operations can be used only in the external display.

## About the mouse

The included mouse is a wheel mouse.



- The included mouse is an optical mouse. It may not function correctly on some surfaces, so be sure to use it on the included mouse pad.

## Basic operation

Basic mouse operations are:

- Use the mouse pointer to indicate a button or knob in the screen (“point”)
- Press the mouse button (“click”)
- Turn the mouse wheel

### ● Point

Move the tip of the mouse pointer to a button or knob shown in the screen. This is called “pointing” at the button or knob.



### ● Click

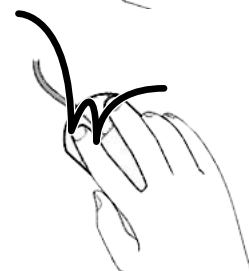
Point to a button or knob in the screen; then press and release the mouse button once.

In some cases you will be specifically told to “right-click,” which means to click using the right mouse button.



### ● Double-click

Point to an on-screen button or knob, and rapidly press the mouse button twice.

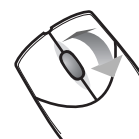




## ● Operating the wheel

Turn the wheel toward or away from yourself.

After clicking on a numerical parameter, you can turn the wheel to raise or lower the value. The wheel can be used only for numerical parameters; it cannot be used to operate buttons or knobs.

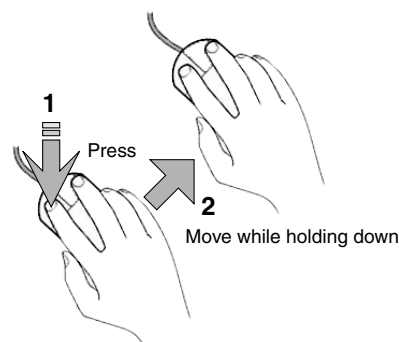


● The wheel can also be clicked just like the left or right buttons, but the MV-8800 does not use this action.

## ● Drag

Move the mouse while holding down the mouse button.

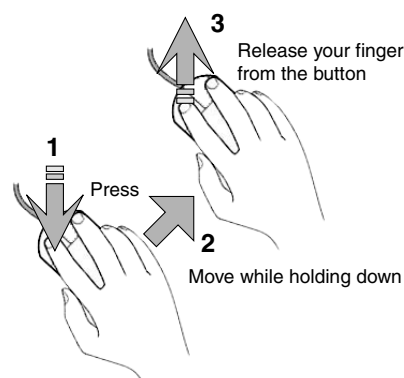
For example by dragging an event shown in a play list, you can change the starting time or the track of that event. By dragging a knob you can change its setting.



## ● Drag&Drop

Drag, and then release the mouse button at the desired location.

The sequence data or knob you dragged will move to the position at which you released the button.



## Mouse operations

Here's how to operate the buttons and knobs shown in the screen.

## ● Menu Bar



Click an item in the menu bar, and a list showing the contents of that item will appear. In the list, click the desired item.

## ● Buttons



You can click on "buttons" shown in the screen to execute various operations or to select parameters.

# Using a mouse

## Sliders



Sliders are used to continuously vary a value. Point to the knob of a slider, and drag it up or down.

## Knobs



Knobs are used to continuously vary a value. Point to a knob, and drag it horizontally.

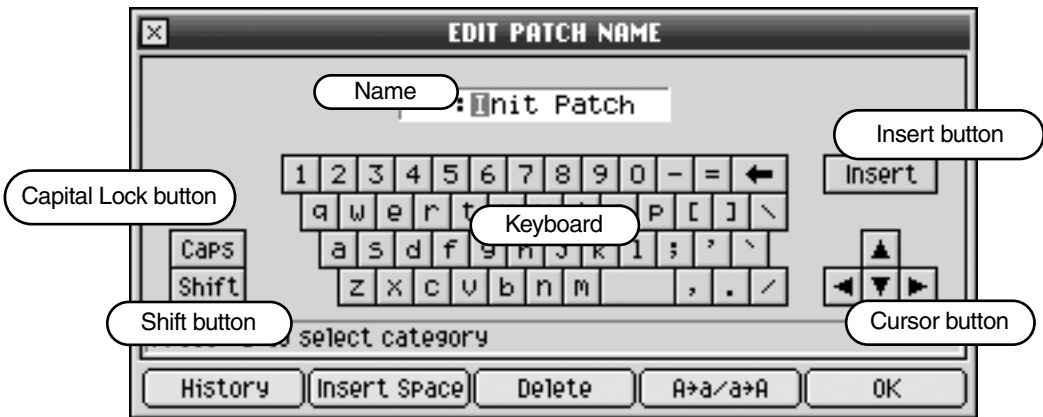
## Numerical boxes



Numerical boxes are used to make detailed changes in the value of a parameter. Click a numerical value to highlight it, and turn the wheel forward or backward to change the value.

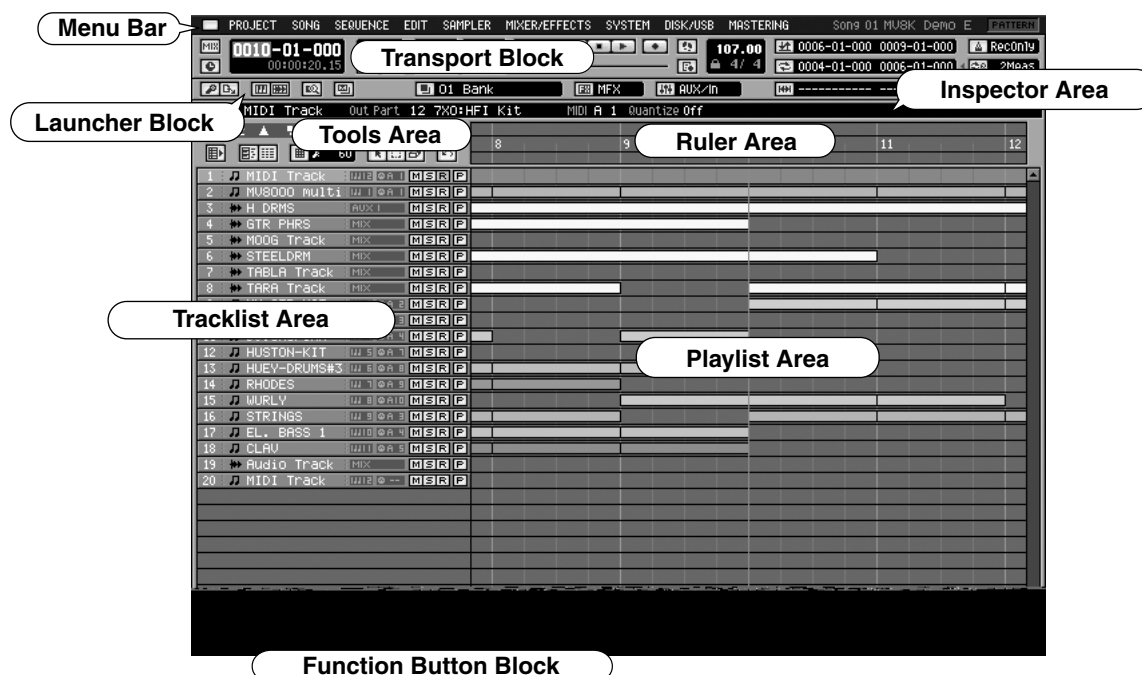
## Name editor

This is a popup window used to input names in various screens. Input the desired name by using the mouse to click the buttons.

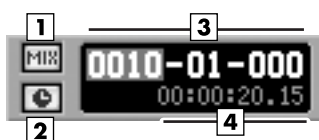


	Explanation
Name	This is the area in which you will input the name.
Keyboard	Use these buttons to select the characters you want to input.
Insert button	This button switches between Insert input mode and Overwrite input mode. Insert input mode is selected when the button is in the inward position; the characters you select will be input at the cursor position, and any subsequent characters will be moved toward the right. In Overwrite input mode, any previously-input characters will be overwritten by the characters you input.
Capital Lock button	This button switches between uppercase (Caps) and lowercase characters. Uppercase (Caps) input is selected when the button is in the inward position; only uppercase characters will be input from the keyboard.
Shift button	This button temporarily switches the type of characters that will be input from the keyboard. Clicking the keyboard when the Shift button is in the inward position will defeat the Shift button.
Cursor button	These buttons change the position at which characters from the keyboard will be input.

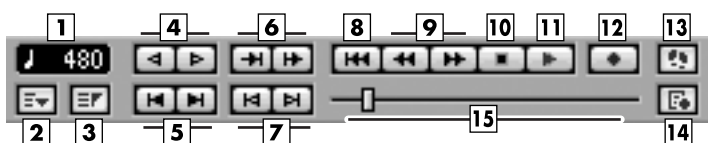
# Explanation of screens shown in the external display



## ● Transport Block



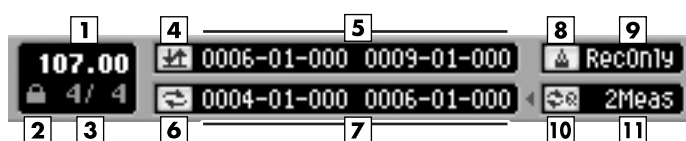
	Explanation
1 Mixdown Mode button	This switches the mixdown mode. If you record while this is on, the current song will be mixed down.
2 Sync Mode button	This displays the SYNC popup, where you can switch the synchronization state. This will be lit if Sync Mode is set to anything other than Master.
3 Current Time Location	This area indicates the current time location in "measures - beats - ticks." You can click a numerical field and change the time.
4 Current Time Location	This area indicates the current time location in "hours: minutes: seconds. frames."



	Explanation
1 Step Time	This indicates the range of movement that will occur when you press the Step buttons (Rewind/Forward). You can click this area to see a list of the available movement ranges.
2 Marker button	The MARKER popup will appear.
3 Locator button	The LOCATOR popup will appear.
4 Step button (Rewind/Forward)	These buttons return or advance the current time location by the range specified in Step Time.
5 Marker button (Previous/Next)	These buttons move the current time location to the next or previous recorded marker.
6 Preview button (To/From)	These buttons audition a several-second portion (specified by Preview Length) before or after the current time location.
7 Event button (Previous/Next)	These buttons move the current time location to the next or previous recorded event.
8 Top button	Return to the start of the current song (0001-01-000).

## Explanation of screens shown in the external display

	Explanation
<b>9</b> Meas button (Rewind/Forward)	These buttons move the current time location forward or backward in one-measure steps.
<b>10</b> Stop button	To stop the sequencer.
<b>11</b> Play button	To play the sequencer.
<b>12</b> REC button	The RECORD PARAMETER popup will appear. Here you can make preparations for recording data into the sequencer.
<b>13</b> Step REC button	The STEP REC popup will appear. Starts the step recording.
<b>14</b> REC Parameter button	The RECORD PARAMETER popup will appear.
<b>15</b> Song Position Bar	The entire length of this bar corresponds to the length of the current song/pattern, and the scrollbar handle indicates the current time location. You can move the current time location by dragging or clicking the scrollbar handle.



	Explanation
<b>1</b> BPM (Tempo)	This indicates the tempo at the current time location. If the tempo track is off, you can click this value and change the tempo.
<b>2</b> Tempo Track Switch	You can click this area to switch the Tempo Track On (🔊)/Off (🔇).
<b>3</b> Time Signature	Display the time signature of the current song/pattern.
<b>4</b> Auto Punch button	This button switch the Auto Punch function On/Off.
<b>5</b> Auto Punch In/Out	This area indicates the auto punch-in time (at left) and auto punch-out time (at right). You can click a numerical field and change the time.
<b>6</b> Loop button	This button switch the Loop function On/Off.
<b>7</b> Loop Start/End	This area indicates the loop-start time (at left) and loop-end time (at right). You can click a numerical field and change the time.
<b>8</b> Metronome Mode	Specifies when the metronome signal will be output.
<b>9</b> Loop Quick Set button	This button makes the playback loop from the beginning of the current beat for the length specified by the Quick Loop Length setting.
<b>10</b> Quick Loop Length	This indicates the loop length that will be used when you press the Loop Quick Set button. You can click this to see a list of the available loop lengths.

### ● Launcher Block

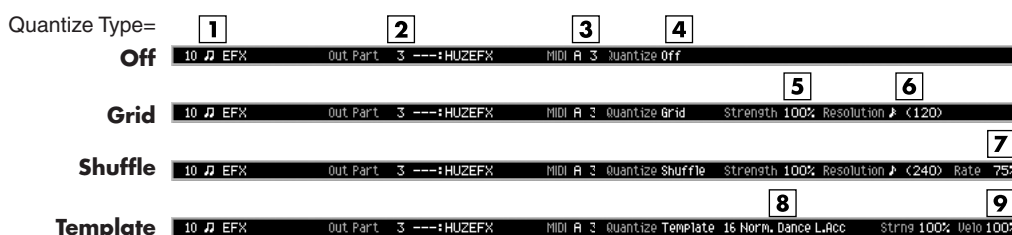


	Explanation
<b>1</b> Sampling button	The SAMPLING popup will appear. Here you can make settings and execute sampling.
<b>2</b> Import button	The IMPORT popup will appear. Here you can import data from the hard disk or a CD.
<b>3</b> Instruments button	The INSTRUMENTS popup will appear. Here you can edit or make settings for instruments.
<b>4</b> Audio Phrases button	The AUDIO PHRASES popup will appear. Here you can edit or make settings for audio phrases.
<b>5</b> Quick Edit button	Here you can edit the audio phrases or the partials of the current track.
<b>6</b> Track Mute button	The TRACK MUTE popup will appear. Here you can switch the Mute and Solo settings for each track.
<b>7</b> Pad Banks button	The PAD BANKS popup will appear. Here you can switch the pad bank of the velocity pads.
<b>8</b> Pad Bank Number/Name	Display the current pad bank and pad name. If the tempo track is off, you can click this value and change the current pad bank.



	Explanation
<b>1</b> Effects button	The EFFECTS popup will appear. Here you can make settings for the built-in MFX, Delay/Chorus and Reverb.
<b>2</b> Effect Section Selector	This selects the effect module (MFX, delay/chorus, reverb) that will be controlled by the C1–C3 knobs.
<b>3</b> Mixer button	The MIXER popup will appear. Here you can adjust the volume and panning of the audio tracks and instrument parts.
<b>4</b> Mixer Section Selector	This displays mixer sections which can be controlled by the eight sliders on the MV-8800's panel. A list of the available mixer sections will appear when you click this. The available mixer sections are: <ul style="list-style-type: none"> <li>• “Audio” (Audio Track 1-8)</li> <li>• “Part 1-8” (Instruments Part 1-8)</li> <li>• “Part 9-16” (Instruments Part 9-16)</li> <li>• “Aux/In” (AUX 1-4, Effects Return, Audio Phrases, Input)</li> <li>• “Assign” (Assignable Slider)</li> </ul>
<b>5</b> Region In/Out button	This button specifies the current time location as region-in (beginning of the selected region) or region-out (end of the selected region).
<b>6</b> Region In/Out point	This area indicates the region-in time (at left) and region-out time (at right). You can click a numerical field and change the time.

## ● Inspector Area (When the current track is MIDI track)



	Explanation
<b>1</b> Current Track Number/Name	Display the current track number and current track name.
<b>2</b> Output Assign (Instrument)	This indicates the instrument part played by the current track. If you click this area, show the list of the instrument part, MFX, Pix Jam, and mixer automation channels.
<b>3</b> Output Assign (MIDI)	Specifies the MIDI connector and channel used for MIDI output of the data from the MIDI track. Click this to view a list of the MIDI output destinations.
<b>4</b> Quantize Type	Display the setting of quantization of the current track. Click this to view a list of the quantize types.
<b>5</b> Strength	Display the strength of playback quantization. You can click the numerical value to edit the strength. (This is displayed when the Quantize Type is set to Grid or Shuffle.)
<b>6</b> Resolution	Display the quantization timing. You can click the numerical value to edit the resolution. (This is displayed when the Quantize Type is set to Grid or Shuffle.)
<b>7</b> Rate	This indicates the amount of “swing” that will be applied when the Quantize Type is set to Shuffle. You can click the numerical value to edit the rate.
<b>8</b> Template	This indicates the template name that will be applied when the Quantize Type is set to Template. You can click the template name to show the template list and select the other template.
<b>9</b> Velocity	This indicates the strength of the velocity correction that will be applied when the Quantize Type is set to Template. You can click the numerical value to edit the velocity.

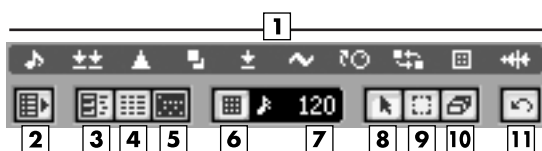
## Explanation of screens shown in the external display

### ● Inspector Area (When the current track is Audio Track)



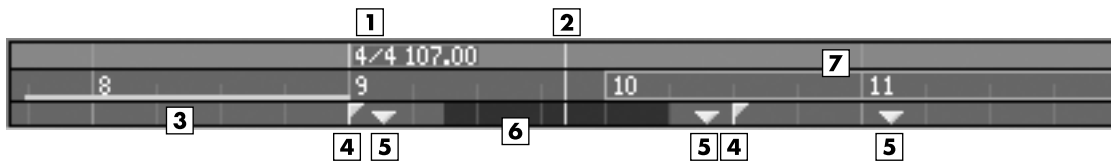
	Explanation
<b>1</b> Current Track Number/Name	Display the current track number and current track name.
<b>2</b> Output Assign	Specifies the output connector from which the audio recorded on the track will be output.
<b>3</b> Level	Shows the level of the current track. You can click the numerical value to edit the level.
<b>4</b> Pan	Shows the pan of the current track. You can click the value to change the pan setting.
<b>5</b> Delay/Chorus/Send level	Shows the level of audio that is sent to the delay/chorus effect. You can click the numerical value to change the send level.
<b>6</b> Reverb send level	Shows the level of audio that is sent to the reverb effect. You can click the numerical value to change the send level.

### ● Tools Area



	Explanation
<b>1</b> View Filter	This indicates the type of events that will be displayed in the SONG screen, the PATTERN screen, or the EVENT LIST popup. By clicking an icon you can specify whether that type of event will be displayed (white) or will be hidden (black).
<b>2</b> Expand Track List Area button	This expands the track list area display so that the Play Quantize settings can be shown.
<b>3</b> Piano Roll button	The PIANO ROLL EDIT popup will appear. This is available when the current track is a MIDI track.
<b>4</b> Event List button	The EVENT LIST popup will appear. This is available when the current track is a MIDI track.
<b>5</b> Drum Grid button	The the DRUM GRID popup will appear. This is available when the current track is a MIDI track.
<b>6</b> Snap button	If this is on, clicking in the play list or ruler will automatically select a suitable location (such as the beginning of a measure). Since the interval of this division is specified by the Grid Resolution setting, you can use this feature to “snap” your selection to precise units of beats or measures.
<b>7</b> Grid Resolution	This indicates the unit (the level of detail) that can be selected with the mouse pointer when using the Snap function. By clicking the numerical value you can specify whether that list of resolution will be displayed.
<b>8</b> Arrow button	This switches the mouse pointer to Arrow mode. Use this when you want to select a range of events in the play list. All events included in the mouse selection will be selected even if they extend beyond the range.
<b>9</b> Range button	This switches the mouse pointer to Range mode. Use this when you want to select a range of events in the play list. The range selected by the mouse will be the actual selected range.
<b>10</b> Eraser button	This switches the mouse pointer to Eraser mode. In Eraser mode, you can click an event in the play list to delete it.
<b>11</b> Undo/Redo button	You can click this button to cancel (UNDO) the results of an editing command in sequencer section. If you then click the button again, you can cancel the UNDO (i.e., REDO).

## ● Ruler Area



	Explanation
<b>1</b> Tempo Change Event	This indicates the location of a change in tempo and time signature.
<b>2</b> Current Time	The current time is indicated by a red line.
<b>3</b> Region of Auto Punch In/Out	This indicates the region (red) in which Record mode will be enabled automatically.
<b>4</b> Locator	These are locators placed in the song. You can place up to 10 locators in a song. The desired time location can be stored in any Locator number.
<b>5</b> Marker	These are markers placed in the song. You can place up to 99 markers in a song. Markers are automatically numbered in ascending order according to their time location.
<b>6</b> Selected Region	This indicates the region of time you selected by dragging the mouse, etc.
<b>7</b> Region of Loop	The enclosed region (blue) will loop.

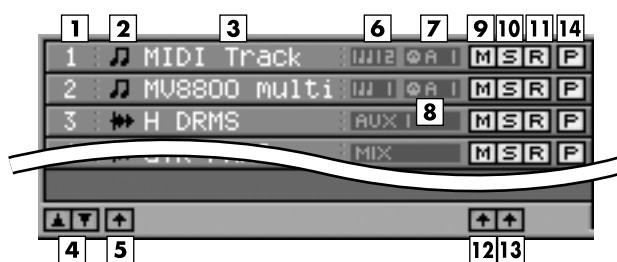
## ○ Right-click on the Ruler Area

**MEMO** ● Items marked by ( ~~PATTERN~~ ) are not displayed in Pattern mode.

- Locator** ~~PATTERN~~  
The LOCATOR popup will appear. You can specify a locator number and register a time location for it.
- Tempo Track** ~~PATTERN~~  
The TEMPO TRACK popup will appear. The tempo track lets you specify the tempo and time signature.
- Add Marker**  
This adds a marker at the current time location.
- Add Tempo Change Event...** ~~PATTERN~~  
The ADD TEMPO CHANGE EVENT popup will appear. Here you can input or edit tempo events.
- Clear Marker** ~~PATTERN~~  
Erase Marker in place which carried out the right-click.
- Clear Locator** ~~PATTERN~~  
Erase Locator in place which carried out the right-click.
- Clear Tempo Change Event** ~~PATTERN~~  
Erase Tempo Change Event in place which carried out the right-click.
- Set Selected Region to Loop** ~~PATTERN~~  
This sets the selected region as the Loop region.
- Set Selected Region to Auto Punch**  
This sets the selected region as the Auto Punch region.

## Explanation of screens shown in the external display

### ● Tracklist Area




	Explanation
<b>1</b> Track Number	Display the Track number. You can click here to make that number the current track.
<b>2</b> Track Type Icon	This indicates the type of track. You can click here to select or de-select that track.
<b>3</b> Track Name	Display the name of the track. When you double-click here, the EDIT TRACK NAME popup window will appear, allowing you to edit the name of the track.
<b>4</b> Track Move Up/Down button	You can click these to move the current track upward or downward (i.e., change their order).
<b>5</b> All Track Select button	Click this to select or de-select all tracks.
<b>6</b> Output Assign (Instrument)	This indicates the instrument part played by the current track.
<b>7</b> Output Assign (MIDI)	Specifies the MIDI connector and channel used for MIDI output of the data from the MIDI track.
<b>8</b> Output Assign (Audio)	Specifies the output connector from which the audio recorded on the track will be output.
<b>9</b> Mute button	Click this to turn Mute on (yellow) or off.
<b>10</b> Solo button	Click this to turn Solo on (light blue) or off.
<b>11</b> Record button	Click this to switch the current track.
<b>12</b> All Track Mute Off button	Click this to defeat Mute for all tracks.
<b>13</b> All Track Solo Off button	Click this to defeat Solo for all tracks.
<b>14</b> Track Parameter button	Click this to display the TRACK PARAMETER popup window for the corresponding track.



### ○ Right-click on the Tracklist Area



● Items marked by (  ) are not displayed in Pattern mode.

#### 1 Add MIDI Tracks...

The ADD MIDI TRACKS popup will appear. Add one or more MIDI tracks for recording data in your current song.

#### 2 Add Audio Tracks...

The ADD AUDIO TRACKS popup will appear. Add one or more Audio tracks for recording data in your current song.

#### 3 Add Pattern Track

Adds a pattern track to the current song.

#### 4 Delete Tracks...

The DELETE TRACKS popup will appear. Here you can delete the tracks.

#### 5 Merge Tracks...

The MERGE TRACKS popup will appear. Here you can combine multiple MIDI tracks into a single track.

#### 6 Insert Measure...

The INSERT MEASURE popup will appear. Here you can insert blank measures at the specified measure location.

#### 7 Delete Measure...

The DELETE MEASURE popup will appear. Here you can delete the specified measures.

#### 8 Erase All Events

Deletes the all events of current track. A confirmation message will appear before the data is erased.

#### 9 Track Name...

The EDIT TRACK NAME popup will appear. You can change the name of the track.

#### 10 Track Parameter

The TRACK PARAMETER popup will appear.

#### 11 Select All Tracks

Select or de-select all tracks.

#### 12 All Mute Off

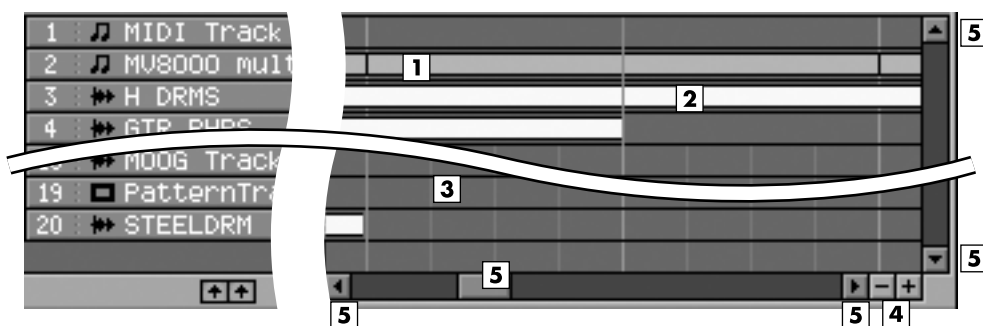
Defeat Mute for all tracks.

#### 13 All Solo Off

Defeat Solo for all tracks.

## Explanation of screens shown in the external display

### ● Playlist Area



	Explanation
<b>1</b> MIDI Event	These boxes indicate MIDI events. One box is shown for each measure or for each beat. They are color-coded according to the assigned instrument part. When you double-click a MIDI event, the PIANO ROLL EDIT popup will appear. When you holding down [JUMP] and double-click a MIDI event, the EVENT LIST popup will appear.
<b>2</b> Audio Event	These boxes indicate audio events. The length of the box corresponds to the length of the audio event. When you double-click an audio event, the AUDIO EVENT PARAMETER popup will appear.
<b>3</b> Pattern Event	This boxes indicates pattern events. The length of the box corresponds to the length of the pattern. When you double-click a pattern event, the PATTERN EVENT PARAMETER popup will appear.
<b>4</b> Zoom button	These buttons expand (+) or shrink (-) the time axis of the playlist.
<b>5</b> Scroll button/bar	Here you can move the displayed portion of the play list along the time axis. Click  to move toward the beginning of the song/pattern, or click  to move toward the end of the song/pattern. You can drag the scroll bar to move the current time location accordingly.

### ○ Right-click on the Playlist Area

#### 1 Move...

The MOVE popup will appear. Moves the data of the selected region to the specified location.

#### 2 Copy&Paste...

The COPY&PASTE popup will appear. Copies the data of the selected region to the specified location.

#### 3 Copy&Insert...

The COPY&INSERT popup will appear. Inserts the data of the selected region to the specified location.

#### 4 Erase

Deletes the data. The deleted region will be blank.

#### 5 Cut

Deletes the data. Subsequent data will be moved forward.

#### 6 Quantize...

The QUANTIZE popup will appear. Adjust the timing of MIDI note events in the way you specify.

#### 7 Change Velocity...

The CHANGE VELOCITY popup will appear. Changes the velocity of MIDI note events.

#### 8 Change Duration...

The CHANGE DURATION popup will appear. Changes the duration (note length) of MIDI note events.

#### 9 Shift Timing...

The SHIFT TIMING popup will appear. Moves the events of the selected region forward or backward in units of one tick (1/480th of a quarter note).

#### 10 Data Thin...

The DATA THIN popup will appear. Thins-out events of the selected region to reduce the amount of data.

### 11 Transpose...

The TRANSPOSE popup will appear. Transposes the pitch of note events in the selected region, in units of a semitone.

### 12 Split Notes...

The SPLIT NOTES popup will appear. This lets you extract only specific note events from a track, and move them to a specified other track.

### 13 Change Continuous Data...

The CHANGE CONTINUOUS DATA popup will appear. Here you can rewrite continuously changing data in the specified region.

### 14 Create Continuous Data...

The CREATE CONTINUOUS DATA popup will appear. Here you can create continuously changing data.

### 15 Copy As MIDI Clip...

The COPY AS MIDI CLIP popup will appear. Add the specified data to the MIDI clip library.

### 16 Paste MIDI Clip...

The PASTE MIDI CLIP popup will appear. Paste the MIDI clip from the MIDI clip library into the current song/pattern.

### 17 Copy As New Pattern

The COPY AS NEW PATTERN popup will appear. Here you can add the selected data to the pattern list as a pattern.

### 18 Paste Pattern...

The PASTE PATTERN popup will appear. Here you can paste a pattern from the pattern list into the current song/pattern.

### 19 Copy As Audio Phrase...

The COPY AS AUDIO PHRASE popup will appear. Here you can copy the selected data to the velocity pads.

### 20 Audio Event Parameter

The AUDIO EVENT PARAMETER popup will appear. Adjust the parameters of the event of a selected audio track.

### 21 Pattern Event Parameter

The PATTERN EVENT parameter will appear. Adjust the parameters of the event of a selected pattern track.

## Explanation of screens shown in the external display

### ● Function button Block



	Explanation
<b>1</b> Function buttons	The [F1]–[F5] buttons correspond to functions displayed at the bottom of the LCD.
<b>2</b> Wave Memory meter	If it is in the state which can do the direct recording, the remaining recordable time and the remaining amount of memory are displayed.
<b>3</b> Sequence Memory meter	In the state which can do the sequence recording, green meter is displayed. This indicates the amount of sequence data that has been recorded. The numerical value shows the proportion of free area available for recording events into the sequencer.

### ● Menu Bar

#### ○ PROJECT

Manage the project and make project setting.

##### 1 Rename Project...

The EDIT PROJECT NAME popup will appear. Assign a name to the project.

##### 2 Set Project Protection...

The SET PROJECT PROTECTION popup will appear. Protect a project saved on disk from being overwritten or deleted.

##### 3 Load Project...

The LOAD PROJECT popup will appear. Load a project, making it the current project.

##### 4 Save Project

“Save Current Project?” message will appear. Save the current project.

##### 5 Save As New Project...

The SAVE AS NEW PROJECT popup will appear. Here you can save the current project under a different name, and then make it the current project.

##### 6 Create New Project...

The CREATE NEW PROJECT popup will appear. Create a new project.

##### 7 Delete Project...

The DELETE PROJECT popup will appear. Delete an unwanted project.

##### 8 Sample Manager

The SAMPLE MANAGER popup will appear. Here you can manage the samples in the current project.

##### 9 Backup To CD...

The BACKUP PROJECT TO CD popup will appear. Backup the current project to a CD-R/RW disc.

##### 10 Recover From CD...

The RECOVER PROJECT FROM CD popup will appear. Recover (restore) a backed-up project from CD into the MV-8800 with the name you specify.

##### 11 Shutdown

“SHUTDOWN Are you sure?” message will appear. You must execute this operation before powering-off the MV-8800.

### ○ SONG

Manage the song and make various settings for the current song.



● Items marked by (  ) are not displayed in Pattern mode.

#### 1 Song Name...

The EDIT SONG NAME popup will appear. You can change the name of the current song.

#### 2 Song Parameter

The SONG PARAMETER popup will appear. Make settings for the current song.

#### 3 Sync

The SYNC popup will appear. Make synchronization settings.

#### 4 Create New Song...

The CREATE NEW SONG popup will appear. Create a new song within the current project.

#### 5 Select Song...

The SELECT SONG popup will appear. Change the current song by recalling the desired song.

#### 6 Delete Song...

The DELETE SONG popup will appear. Delete an unwanted song.

#### 7 Copy As New Song...

The COPY AS NEW SONG popup will appear.

Copy the current song, and switch the current song to be the resulting copy.

#### 8 Save As User Template

The message "Save Song setting as User Track Template?" will appear. Save a track structure or loop settings to a song template.

#### 9 Save As SMF...

The SAVE SONG AS SMF popup will appear. Save the current song in SMF (Standard MIDI File) format 1.

#### 10 Load Song...

The LOAD SONG popup will appear. Load a song from another project into the current project.

### ○ PATTERN

Includes operations found in Pattern mode. These are displayed only in Pattern mode.

#### 1 Pattern Name...

The EDIT PATTERN NAME popup will appear. You can change the name of the current pattern.

#### 2 Pattern Parameter

The PATTERN PARAMETER popup will appear. Make settings for the current pattern.

#### 3 Pattern Sync

The PATTERN SYNC popup will appear. Make synchronization settings of pattern.

#### 4 Save As SMF

The SAVE PATTERN AS SMF popup will appear. Save the current pattern in SMF (Standard MIDI File) format 1.

#### 5 Pattern List

The PATTERN LIST popup will appear. Load the pattern that you want to edit.


#### 6 Pattern Play

The PATTERN PLAY popup will appear. Play patterns while you switch between them whenever desired.

### ○ SEQUENCE

Perform sequencer-related operations.



● Items marked by (  ) are not displayed in Pattern mode.

#### 1 **Tempo Track**

The TEMPO TRACK popup will appear. The tempo track lets you specify the tempo and time signature.

#### 2 **Mute Control Track**

The MUTE CONTROL TRACK popup will appear. Here you can edit the mute data recorded in the Mute Control track.

#### 3 **Add MIDI Track...**

The ADD MIDI TRACKS popup will appear. Add one or more MIDI tracks for recording data in your current song.

#### 4 **Add Audio Track...**

The ADD AUDIO TRACKS popup will appear. Add one or more Audio tracks for recording data in your current song.

#### 5 **Add Pattern Track**

Adds a pattern track.

#### 6 **Delete Tracks...**

The DELETE TRACKS popup will appear. Here you can delete the tracks.

#### 7 **Merge Tracks...**

The MERGE TRACKS popup will appear. Here you can combine multiple MIDI tracks into a single track.

#### 8 **Current Track Edit**

##### 8-1 Name...

The EDIT TRACK NAME popup will appear. Here you can change the name of the track.

##### 8-2 Erase All Events

Deletes the all events of current track. A confirmation message will appear before the data is erased.

#### 9 **Insert Measure...**

The INSERT MEASURE popup will appear. Here you can insert blank measures at the specified measure location.

#### 10 **Delete Measure...**

The DELETE MEASURE popup will appear. Here you can delete the specified measures.

#### 11 **Marker**

The MARKER popup will appear. Here you can add or delete markers.

#### 12 **View Filter**

The VIEW FILTER popup will appear. Here you can select the MIDI events that can be viewed and edited in the SONG screen and EVENT LIST screen.

#### 13 **Step Time**

The STEP TIME popup will appear. Here you can specify the interval by which the STEP buttons will change the time location.

#### 14 **Recording parameter**

The RECORDING PARAMETER popup will appear. Here you can specify the recording parameters for the current track.

#### 15 **Metronome**

The METRONOME popup will appear. Here you can make metronome settings.

#### 16 **Loop**

The LOOP popup will appear. Here you can make loop settings for loop play.

#### 17 **MIDI Clip Library**

The MIDI CLIP LIBRARY popup will appear. Here you can rename or delete items in the MIDI clip library.

### ○ EDIT

You can edit the track.

#### 1 Move...

The MOVE popup will appear. Moves the data of the selected region to the specified location.

#### 2 Copy&Paste...

The COPY&PASTE popup will appear. Copies the data of the selected region to the specified location.

#### 3 Copy&Insert...

The COPY&INSERT popup will appear. Inserts the data of the selected region to the specified location.

#### 4 Erase

Deletes the data. The deleted region will be blank.

#### 5 Cut

Deletes the data. Subsequent data will be moved forward.

#### 6 Quantize...

The QUANTIZE popup will appear. Adjust the timing of MIDI note events in the way you specify.

#### 7 Change Velocity...

The CHANGE VELOCITY popup will appear. Changes the velocity of MIDI note events.

#### 8 Change Duration...

The CHANGE DURATION popup will appear. Changes the duration (note length) of MIDI note events.

#### 9 Shift Timing...

The SHIFT TIMING popup will appear. Moves the events of the selected region forward or backward in units of one tick (1/480th of a quarter note).

#### 10 Data Thin...

The DATA THIN popup will appear. Thins-out events of the selected region to reduce the amount of data.

#### 11 Transpose...

The TRANSPOSE popup will appear. Transposes the pitch of note events in the selected region, in units of a semitone.

#### 12 Split Notes...

The SPLIT NOTES popup will appear. This lets you extract only specific note events from a track, and move them to a specified other track.

#### 13 Change Continuous Data...

The CHANGE CONTINUOUS DATA popup will appear. Here you can rewrite continuously changing data in the specified region.

#### 14 Create Continuous Data...

The CREATE CONTINUOUS DATA popup will appear. Here you can create continuously changing data.

#### 15 Copy As MIDI Clip...

The COPY AS MIDI CLIP popup will appear. Add the specified data to the MIDI clip library.

#### 16 Paste MIDI Clip...

The PASTE MIDI CLIP popup will appear. Paste the MIDI clip from the MIDI clip library into the current song/pattern.

#### 17 Copy As New Pattern...

The COPY AS NEW PATTERN popup will appear. Here you can add the selected data to the pattern list as a pattern.

#### 18 Paste Pattern...

The PASTE PATTERN popup will appear. Here you can paste a pattern from the pattern list into the current song/pattern.

#### 19 Copy As Audio Phrase...

The COPY AS AUDIO PHRASE popup will appear. Here you can copy the selected data to the velocity pads.

### 20 Audio Event Parameter

The AUDIO EVENT PARAMETER popup will appear.

Adjust the parameters of the event of an selected audio track.

### 21 Pattern Event Parameter

The PATTERN EVENT parameter will appear. Adjust the parameters of the event of a selected pattern track.

### 22 Select All Tracks

Select or de-select all tracks.

## ○ SAMPLER

Here you can sample or import of audio sources, and make sampler setting.

### 1 Sampling

The SAMPLING popup will appear. Here you can make sampling setting and perform sampling.

### 2 Import

The IMPORT popup will appear. Here you can import of music data from hard disk or CD.

### 3 Audio Phrases

The AUDIO PHRASES (PAD) popup will appear. Here you can edit the audio phrases.

### 4 Instruments

The INSTRUMENTS popup will appear. Here you can edit the instruments.

### 5 Pad Banks

The PAD BANKS popup will appear. The PAD BANKS popup will appear. Here you can switch the pad bank of the velocity pads.

### 6 Quick Edit

This lets you edit an audio phrase or partial assigned to a velocity pad.

Use the sub-menu to select the number of the velocity pad.

## ○ MIXER/EFFECTS

Here you can make mixer or effect setting.

### 1 Mixer

The MIXER popup will appear. Here you can adjust the volume and panning of the audio tracks and instrument parts.

### 2 Effects

The EFFECTS popup will appear. Here you can make settings for the built-in MFX, Delay/Chorus and Reverb.



### ○ **SYSTEM**

Here you can make system setting for the MV-8800.

#### **1 Global**

The GLOBAL popup will appear. Here you can make settings for the overall system of the MV-8800.

#### **2 Pad/Panel**

The PAD popup will appear. Here you can make settings for the velocity pads, top panel buttons, knobs, and sliders.

#### **3 MIDI**

The MIDI popup will appear. Here you can make MIDI settings.

#### **4 V-Link**

The V-LINK popup will appear. Here you can make V-LINK settings.

#### **5 System Info**

The SYSTEM INFORMATION popup will appear. Here you can view information about memory usage and the status of the installed options.

#### **6 Slider**

The ASSIGNABLE SLIDER popup will appear. Here you can specify the functions assigned to the sliders.

#### **7 R-BUS**

The R-BUS popup will appear. Here you can make R-BUS settings.

#### **8 Display/Mouse**

The DISPLAY/MOUSE popup will appear. Here you can specify the signal that will be sent to the external display, and adjust the sensitivity of the mouse.

#### **9 Pix Jam**

The PIX JAM popup will appear. Here you can register image clips (still image data), and play back the images along with the music.

### ○ **DISK/USB**

Here you can make settings for the MV-8800's disk and for USB.

#### **1 File Utility**

The FILE UTILITY popup will appear. Here you can manage files by copying, moving, or deleting them.

#### **2 Disk Utility**

The DISK UTILITY popup will appear. Here you can check the disk and perform maintenance.

#### **3 USB**

The USB popup will appear. This switch the MV-8800 to USB-connection mode, which lets you transfer data between the internal hard disk and your computer.

#### **4 CD Player**

The CD PLAYER popup will appear. Here you can play back an audio CD.

## Explanation of screens shown in the external display

---

### ○ MASTERING

Here you can mixdown your completed song/pattern to a two-track master, and create an audio CD.

#### 1 Mixdown Mode

A confirmation message will appear. Turns mixdown mode on/off.

#### 2 Mastering

The SELECT AUDIO FILE/SELECT MASTERING SOURCE popup will appear. Here you can use the mastering tool kit to master an audio file.

#### 3 Create Audio CD...

The CUE SHEET popup will appear. Here you can specify the song order in which the audio files will be written to the CD-R/RW disc.

#### 4 Audio File List

The AUDIO FILE LIST popup will appear. Here you can audition or delete mixdown data or mastering data.

### ○ All Popup Close button

This button closes all popup windows that are currently open in the screen.



### ○ Song Number/Song Name

This shows the number and name of the currently-loaded song. When you double-click this area, the EDIT SONG NAME popup (Screen Guide; p. 3) will appear, allowing you to edit the name of the song.



### ○ Pattern Number/Pattern Name

This shows the number and name of the currently-loaded pattern. When you double-click this area, the EDIT PATTERN NAME popup (Screen Guide; p. 3) will appear, allowing you to edit the name of the pattern.



# Operations using the external display

## Quick Tour

The following pages explain the most important operations in VGA mode. Please take this quick tour in order to get a feel for using VGA mode to operate the MV-8800.



- This quick tour explains mainly MIDI tracks and instruments, but the same explanations also apply to audio tracks and audio phrases.

### ○ Preparations

Load a project that contains data.



- **Loading a project** – In the menu bar, click “PROJECT”; in the list that appears, click “Load Project...”

### ● Playback and changing the time location

#### 1. Click the Play button.

The song will begin playing.



#### 2. Click a desired point on the song position bar.

The song playback position will move to the location on which you clicked.



- You can also drag the knob (handle) of the bar.

#### 3. In the current time display area, click the measure, beat, or tick field.

The numerical display will turn blue; now you can edit the value. The song playback position will change when you move the mouse wheel to increase or decrease the value.

### ● Loop playback

#### 1. Click the Quick Loop Length indicator.

A list will appear; click the number of measures you want to use (e.g., 2Meas).

#### 2. Click the Loop Quick Set button

Loop playback will be enabled.

- Playback will loop for the number of measures you specified in step 1.

## Operations using the external display

### ● Click the display of the Quantize Type.

The list will appear. The result will depend on the Quantize Type. The parameters at right let you specify the effect in greater detail.

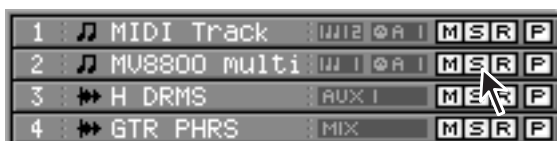
**MEMO** ● This operation only modifies the way in which the data is played back. This means that you can always defeat the effect simply by turning this “Off”.



### ● Solo Play

#### 1. Click the Solo button.

The Solo button will turn light blue. Only the light blue tracks will play. When you click once again, solo will be defeated (the button will go dark).



#### 2. Click the All Track Solo Off button.

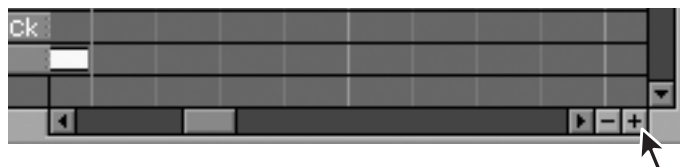
All solo settings will be defeated.



### ● Display-related functions

#### 1. Click the zoom button.


The dimension of the play list's horizontal axis (time axis) will change.



#### 2. Click the note event icon in the View Filter icons.

Of the events displayed in the play list, this switches MIDI note events between displayed and hidden.



**MEMO** ● In the same way, you can click  to switch audio events between displayed and hidden.

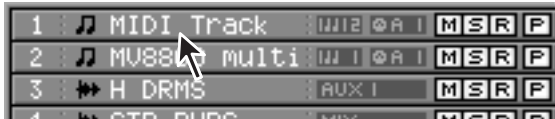
## ● Selecting and adding tracks

### 1. Click the Track Name of the MIDI Track.

The color of the track will change, and it will become the current track.

When you strike a pad, the patch will sound according to the Output Assign parameter of the current track.

**MEMO** ● If there's no sound, try clicking the pad bank button to change the pad bank. Alternatively, try a different track.



### 2. Right-click the Track Name of the current Track.

A list will appear

### 3. Click “Add MIDI Tracks...”

The ADD MIDI TRACKS popup will appear.

### 4. Click .

A MIDI track will be added, and will become the current track.

## ● Editing the name of a track

### 1. Double-click The Track Name of current track.

The EDIT TRACK NAME popup will appear. Click a key on the keyboard to edit the name of the track.

Then click .

## ● Recording and Undo

### ○ Preparations

- If looping is turned off, click the Loop button.
- If the sequencer is stopped, click the Play button.

### 1. Strike the pads to rehearse your recording.

It's a good idea to practice before you begin recording.

### 2. Click the Record button.

Recording will begin. Strike the pads to perform.

**MEMO** ● The loop region will be recorded repeatedly.



### 3. Click the Undo button

Cancel the results of an recording (Undo). The Undo button will blink.



### 4. Click the Undo button again.

The content you erased by Undo will be recovered (Redo). The Undo button will lit (light blue). Undo and Redo will alternate each time you click.

**MEMO** ● When you execute Undo, the recording state will be defeated, and you will return to playback.

### ● Editing an event

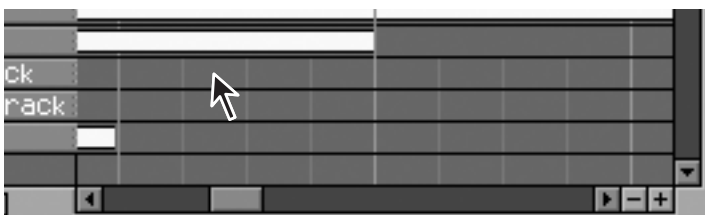
#### 1. Click the Stop button.

Recording/playback will stop.



#### 2. Drag and drop an event.

The event will move.



#### 3. Click the Snap button.

Snap mode will be switched on/off. In Snap mode, the mouse pointer will always be located at fixed intervals. When dragging and dropping an event, this lets you ensure that the event will always be aligned to the beginning of a measure (or whatever interval you specify).



#### 4. Double-click an event.

A popup window will appear, allowing you to edit the selected event in greater detail.



- If you double-click a MIDI event, the PIANO ROLL EDIT popup will appear. If you double-click an audio event, the AUDIO EVENT PARAMETER popup will appear. If you double-click a pattern event, the PATTERN EVENT PARAMETER popup will appear.

#### 5. Specify the parameters, then click .

The popup will close.

## ● Edit the sound

1. Click “Sampler” on the menu bar.



A list will appear.

2. Move the mouse cursor (i.e., point) to “Quick Edit.”

Another list will appear.

3. Click the partial name (or audio phrase name) you want to edit.

The PARTIAL EDIT popup or AUDIO PHRASE EDIT popup will appear.

4. Drag the knob whose value you want to edit.

The knob will turn, and the parameter value will change according to the distance to which you drag.

**MEMO** ● To edit a value, move the mouse pointer to it and use the left button to drag it upward or downward.



5. Click the switch.

The switch indication will change, and the parameter value will change accordingly.



6. Click the All Popup Close button.

All of the popups will close.



**This completes the Quick Tour.**

Functions we didn't discuss here can also be controlled in the same way.

### Using the mouse to edit sequence data (SONG screen or PATTERN screen)

#### ● Selecting a region that you want to edit, and executing Move

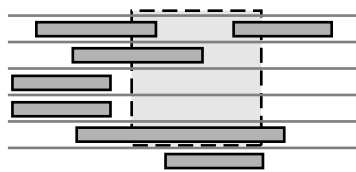
Here's how to select a region of data recorded in a track, and move it to another time location or another track.

##### 1. Click the Arrow button

Now you can use Arrow mode to make a selection.



##### 2. Drag over the region you want to select.



When you drag to specify a region like this



all data falling within the specified region will be selected.

##### 3. In the menu bar, click "EDIT" (or right-click) to display a popup menu.

##### 4. Click the "Move..."

The MOVE popup will appear. Use the To parameter to specify the move-destination.

##### 5. Click the **Execute**.

The Move operation will be executed.



#### ● Using drag & drop to execute the Move operation

##### 1. Click the Arrow button or Range button.

##### 2. Drag the region you want to edit.

##### 3. Point the selected region.


##### 4. Drag and drop the region at the desired destination.

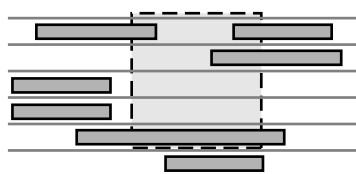
While dragging, the mouse pointer will change to . When you drop the data you were dragging, it will be moved to the location of the mouse pointer. The mouse pointer will return to .



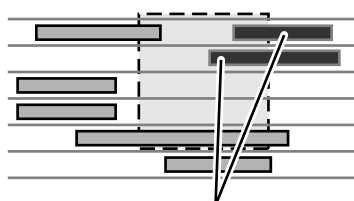
● You can Copy data by holding down [SHIFT] while you drag and drop the data.

#### ● Using the Range Tool to select a region

When you click the Range button, the mouse pointer will change to . When using the Range tool, only the portion included in the region will be selected for the operation.




When you enclose a region like this,



these events are selected.



## ● Using the Eraser Tool to delete a data

When you click the Eraser button, the mouse pointer will change to . You can delete data by clicking it with the Eraser tool.

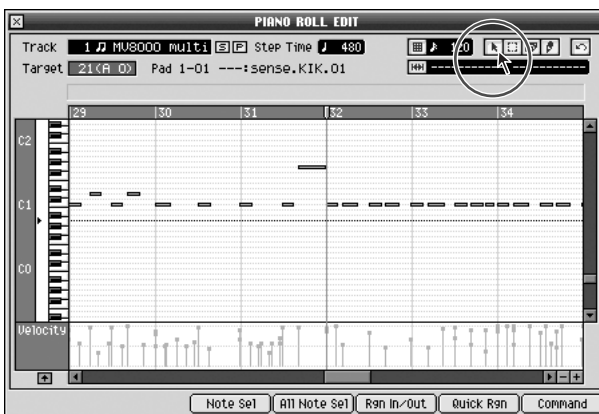
## Using the mouse to edit a MIDI track (PIANO ROLL EDIT screen)

### ● Select the region you want to edit, and execute the move operation

Here's how to select a region of recorded note events in the piano roll display, and move them to another time location or to other note numbers.

#### 1. Click the Arrow button.

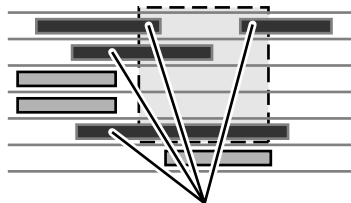
Now you can use Arrow mode to make a selection.



#### 2. Drag over the region you want to select.



When you drag to specify a region like this



all data falling within the specified region will be selected.

#### 3. Click the **Command**.

The popup menu will appear.

#### 4. Double-click the "Move..."

The MOVE popup will appear. Use the To parameter to specify the move-destination.

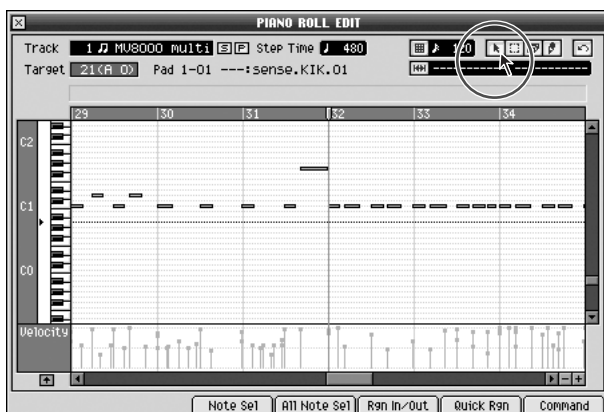
#### 5. Click the **Execute**.

The Move operation will be executed.

## Operations using the external display

### ● Using drag & drop to execute the Move operation



#### 1. Click the Arrow button or Range button.



#### 2. Drag the region you want to edit.

#### 3. Point the selected region.


#### 4. Drag and drop the region at the desired destination.

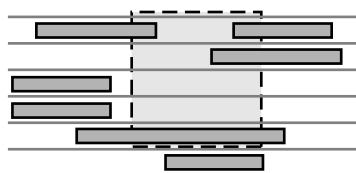
While dragging, the mouse pointer will change to . When you drop the data you were dragging, it will be moved to the location of the mouse pointer. The mouse pointer will return to .



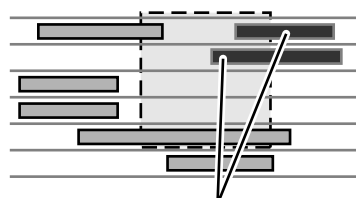
● You can Copy data by holding down [SHIFT] while you drag and drop the data.

### ● Using the Range Tool to select a region

When you click the Range button, the mouse pointer will change to . When using the Range tool, the initial portion of a note event needs to be located within the selected region. Otherwise, the note event is not selected. When the initial portion of a note event lies within the selection box, the entire note event is selected.



When you enclose  
a region like this,

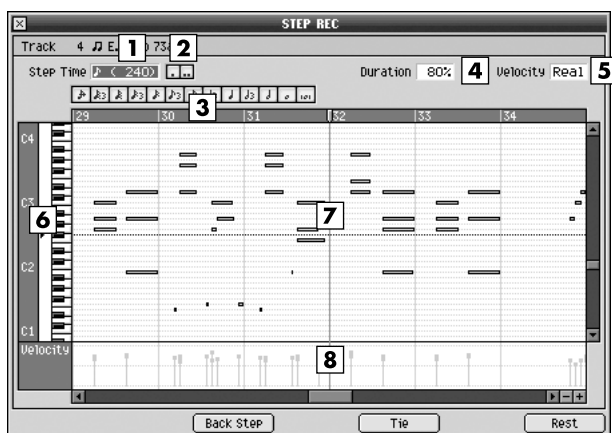


these events are selected.

## Operations using the external display

## Step Recording

### ● Step recording a MIDI track



	Explanation
<b>1</b> Step Time	Specifies the note value of the notes you will input.
<b>2</b> Dot button	Adds a dot to the specified note value.
<b>3</b> Step Time button	Click this button you specify the note value of the notes you will input.
<b>4</b> Duration	Specifies the actual length of the note, as a percentage of the note value you specified for Step Time.
<b>5</b> Velocity	Specifies the strength of the note.
<b>6</b> Note number	The note numbers (keys) are shown from bottom to top. Since the actual pitches correspond to the note numbers, the displayed location of the note tells you the pitch.
<b>7</b> Piano Roll	This shows the note events. The horizontal axis is time, and the vertical axis is note number (pitch). you can change the note number or time location by moving the displayed note event.
<b>8</b> Velocity View	Indicate the velocity of the note event. The velocity is shown as a pair with the note event; a longer bar indicates a stronger velocity.

	Explanation
<b>Back Step</b>	Reverts the preceding input.
<b>Tie</b>	Connects (extends) the event at the current time to the next step.
<b>Rest</b>	Inputs a rest (silence).

● Step recording an Audio track



	Explanation
1 Step Time	Specifies the length of the audio events you will input.
2 Dot button	Adds a dot to the specified note value.
3 Step Time button	Click this button you specify the length of the audio events you will input.
4 Duration	Specifies the actual length of the audio event, as a percentage of the length you specified for Step Time.
5 Velocity	Specifies the strength of the audio event. Choose "Real" if you want the velocity of the note to correspond to the strength with which you strike the velocity pad.

	Explanation
Back Step	Reverts the preceding input.
Tie	Connects (extends) the event at the current time to the next step.
Rest	Inputs a rest (silence).

**MEMO** ● If the Step Time parameter is set to Phrase or Meas, the dotted note setting is ignored.

● Step recording a Pattern track



	Explanation
Step Time	Specifies the length of the pattern events you will input. If you want to input the entire length of the pattern, set this to Pattern.
Dot button	Adds a dot to the specified note value.
Step Time button	Click this button you specify the length of the audio events you will input.

	Explanation
	Reverts the preceding input.
	Connects (extends) the event at the current time to the next step. This button is unavailable if Step Time is set to Pattern.
	The PUT PATTERN popup will appear. Select the pattern that you want to input.
	Inputs a rest (silence). This button is unavailable if Step Time is set to Pattern.

● If the Step Time parameter is set to Pattern, the dotted note setting is ignored, and [Tie] and [Rest] will also be unavailable.

# Changing the color theme of the SONG screen and PATTERN screen

You can use the Color Theme function to specify the color of the SONG screen and PATTERN screen shown in the built-in LCD and the VGA display. These two screens are quite similar in the contents that they show, but you can change their color theme to make it easier to tell them apart.

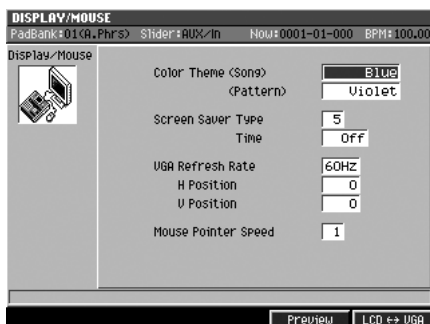


## 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

## 2. With the cursor located in the lower row of icons, press [F3](Disp/Mouse). Alternatively, you can select the DISPLAY/MOUSE icon and press [ENTER].

The DISPLAY/MOUSE screen (Screen Guide; p. 184) will appear.



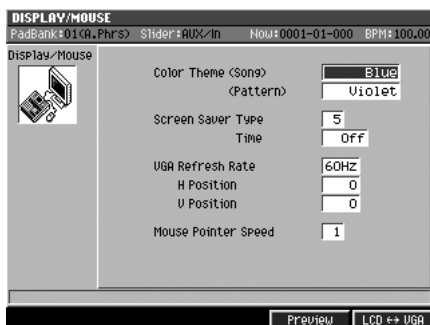
## 3. Set the Color Theme parameter (Song, Pattern).



## 1. Click “SYSTEM” on the menu bar.

## 2. Click “Display/MOUSE.”

The DISPLAY/MOUSE screen (Screen Guide; p. 184) will appear.



## 3. Set the Color Theme parameter (Song, Pattern).

# Switching between SONG screen and PATTERN screen

Here's how to switch between the SONG screen and PATTERN screen shown in the VGA display.

- If you switch the screen, the Undo/Redo data will be cleared.

Press [SONG] to display the SONG screen.

Press [PATTERN] to display the PATTERN screen.

## 1. Click “PATTERN” on the menu bar.

The PATTERN button will turn red, and the PATTERN screen will appear.

## 2. To return to the SONG screen, click the PATTERN button once again.





# Using the velocity pads to display images (Pix Jam)

You can import up to sixteen still images (photos) into each project, and display these images along with your music. You can also make the images switch in synchronization with the sequencer playback. The images will be output from the VGA OUT connector.

## Importing images

Here's how to import the images into the MV-8800 so that you can display them by striking the pads.



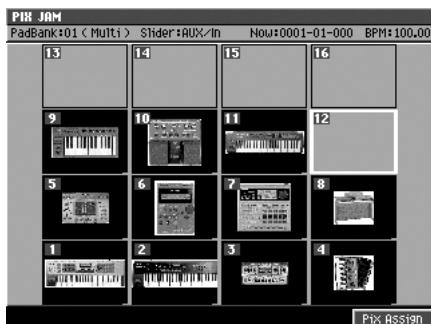
- Images can be output from the VGA OUT connector only when you're using the build-in LCD as the operating screen.
- In order to use this capability, you'll need a VGA display (commercially available).
- You can use the following image formats.
  - Bitmap (.BMP) format (uncompressed format only)
  - JPEG (.JPG) format
- The MV-8800 is capable of displaying only 256 colors. The colors of the imported image are converted into the closest of these colors for display.
- Only images that are 640 x 480 pixels in size can be displayed. Other sizes of images will not be displayed correctly.

### 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

### 2. With the cursor located in the lower row of icons, press [F4](Pix Jam). Alternatively, select the PIX JAM icon and press [ENTER].

The PIX JAM screen (Screen Guide; p. 185) will appear.



#### • PAD

This shows how the images are assigned to the pads. A thumbnail of the assigned image is shown for each pad.

### 3. Either strike the pad to which you want to import an image, or use the cursor to select it.

### 4. Press [F5](Pix Assign).

The PIX ASSIGN screen (Screen Guide; p. 186) will appear.



Assigns the image file selected by the cursor to the pad you specify.

F-button	Explanation
[F1](Select Drive)	SELECT DRIVE popup will appear, where you can switch the current drive.
[F2](Clear)	Clears the image that was assigned to the selected pad. A message will ask "Assign Clear. Are you sure?" If you press [F5] (Yes), the assignment will be cleared.
[F3](Exchange)	Exchanges the image assigned to the selected pad with an image assigned to a different pad. When press [F3](Exchange), the PIX EXCHANGE popup will appear. Specify the number of the pad whose image that you want to exchange, and press [F5](Execute).
[F4](Copy)	Copies the selected pad's assigned image to a different pad. Press [F4](Copy), PIX COPY popup will appear. Specify the copy-destination pad number, and press [F5](Execute).
[F5](Assign)	Assigns the image selected by the cursor to the pad you specify.

### 5. Select an image you want to import.

### 6. Press [F5](Assign).



- You can press [IMPORT] and import an image from the IMPORT screen. Use the cursor and [F3](Mark On/Off) to select the image data you want to import, and press [F5](Import). The PIX QUICK ASSIGN popup will appear. Use the Assign To field to specify the number of the pad to which you want to assign the image, and press [F5](Execute). You can import up to sixteen files in a single operation.

## Switching images by playing the pads

Here's how you can play the pads to switch the image that's being output from VGA OUT connector.

### 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

### 2. With the cursor located in the lower row of icons, press [F4](Pix Jam). Alternatively, select the PIX JAM icon and press [ENTER].

The PIX JAM screen (Screen Guide; p. 185) will appear.

### 3. Strike a pad to which an image has been assigned.

The image assigned to the pad will be output from the VGA OUT connector.

## Switching images in synchronization with sequencer playback

You can record image-switching events on the sequencer, so that images will switch in synchronization with the sequencer playback.

### ● Recording the changes

1. Press [SONG] to access the SONG screen, or press [PATTERN] to access the PATTERN screen.

2. Use CURSOR [▲] [▼] to select a MIDI track you want to record.

Selected track is highlighted (that means current track). Recording occurs on the current track.

3. Press [F2](Track Param).

The TRACK PARAMETER popup (for a MIDI track) (Screen Guide; p. 11) will appear.



4. Set the Output Assign parameter to “Pix Jam.”

This track is used only for switching images.



- When the Output Assign parameter is set to Pix Jam, the PAD BANKS parameter setting is ignored.

5. Press [F5](Close).

The TRACK PARAMETER popup (for a MIDI track) (Screen Guide; p. 11) will close.

6. In the same way as for conventional realtime recording or step recording, strike the appropriate pad at the moment you want the image to be switched.

Data that specifies the timing of the image switch will be recorded in the image switching track.



# Connecting to your computer via USB

If your USB-equipped computer is connected to the USB connector on the MV-8800's rear panel, you will be able to transfer data between the two devices. WAV files or AIFF files saved on your computer can be loaded into the MV-8800 and used as instruments or audio phrases.

## To start communication with your computer

**MEMO** ● When you connect the MV-8800 to your computer via USB, the standard USB driver will be used.

1. Use a USB cable to connect the MV-8800 and your computer.
2. Press [DISK/USB].  
The DISK/USB MENU screen (Screen Guide p. 188) will appear.
3. Press [F3](USB), or use the cursor to select the USB icon and press [ENTER].  
The USB screen (Screen Guide p. 194) will appear.



4. Press [F5](Connect).  
Communication between the MV-8800 and your computer will begin.  
If the message "Save current Project before activating the USB connection" appears, press [F5](Yes) to save the project if necessary.



● Do not disconnect the USB cable while communication is enabled or data is being transferred. If you do so, communication will be interrupted and the system will be unable to operate correctly, or the transferred file may be damaged or lost.



● Once USB communication begins, the only operation possible on the MV-8800 will be to stop USB communication by pressing [F5](Disconnect).

# Copying files from your computer to the MV-8800

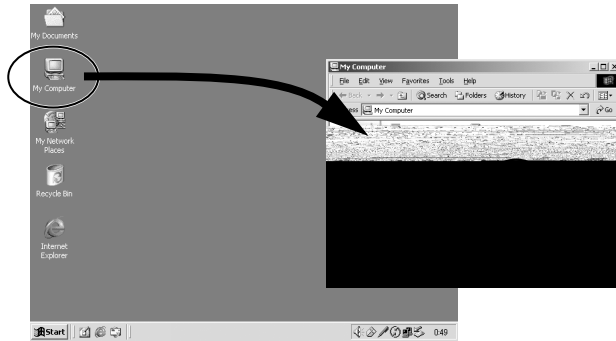


- If your computer is able to use memory cards and MO disks etc., more than one removable disk may be displayed. "Removable disks" will be displayed alphabetically in the order in which they were connected to the computer. If you connected the MV-8800 last, the last removable disk will be the MV-8800.

## ● Windows Me/2000

### 1. On your desktop, double-click the "My Computer" icon.

The My Computer window will appear.



### 2. Double-click the "Removable Disk" icon.

The contents of the MV-8800's hard disk will appear.

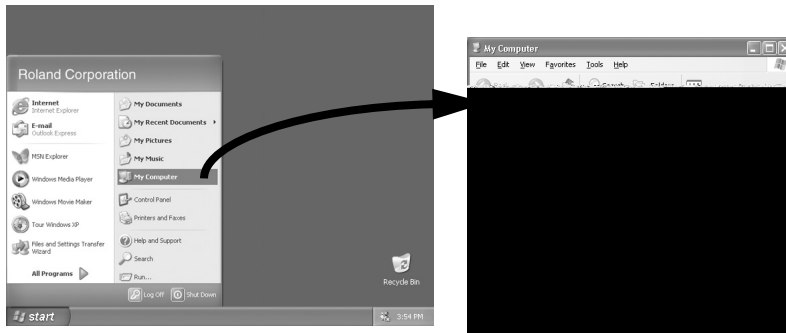
### 3. Drag and drop the files that you want to copy to the MV-8800 into the desired folder of the MV-8800.

The files will be copied to the MV-8800.

## ● Windows XP

### 1. On your Start menu, click the "My Computer" icon.

The My Computer window will appear.



### 2. Double-click the "MV-8800HD" icon.

The contents of the MV-8800's hard disk will appear.

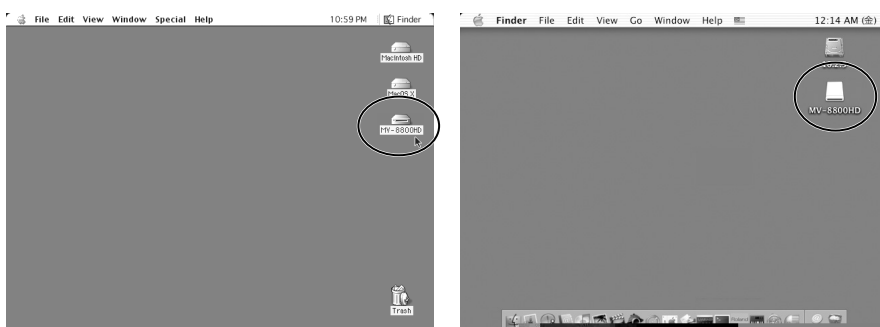
### 3. Drag and drop the files that you want to copy to the MV-8800 into the desired folder of the MV-8800.

The files will be copied to the MV-8800.

- **Mac OS 9.0.4 or later, Mac OS X (10.2 or later)**

- 1. On your desktop, double-click the “MV-8800HD” icon.**

The contents of the MV-8800's hard disk will appear.



- 2. Drag and drop the files that you want to copy to the MV-8800 into the desired folder of the MV-8800.**

The files will be copied to the MV-8800.





# Using your computer to delete unwanted files



- There is no way to recover data that has been deleted. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.

**1. Connect the MV-8800 and your computer as described in “To start communication with your computer” (p. 289).**

Communication between the MV-8800 and your computer will begin.

**2. View the contents of the MV-8800’s hard disk as described in “Copying files from your computer to the MV-8800” (p. 290).**

**3. Drag and drop the unwanted files into the Recycle Bin.**

The data will be deleted from the MV-8800.



- You are completely free to overwrite or delete any folder or file saved on the MV-8800 that is visible from your computer. Since it is also possible for you to overwrite or delete data that the MV-8800 requires in order to function, you must be careful when performing file operations from your computer. Never overwrite or delete a folder or file other than those described in “Folder structure” (p. 242). If you overwrite or delete them, we cannot guarantee that the system will operate correctly.

# To stop communication with your computer

## 1. Perform the following steps on your computer.

- **Windows Me/2000/XP**

Use the “Safely Remove Hardware” icon shown in the taskbar at the lower right of the screen to terminate the connection with the MV-8800.



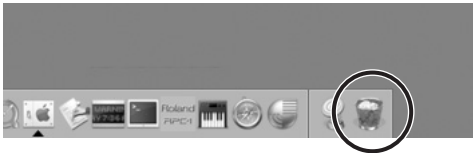
- **Mac OS 9.0.4 or later**

Drag the MV-8800HD icon from your desktop into the trash to terminate the connection.



- **Mac OS X**

Drag the MV-8800HD icon from your desktop into the trash to terminate the connection.



## 2. Press [F5](Disconnect).

Communication between the MV-8800 and your computer will stop.

# Chapter 19

## Using MIDI devices

The MV-8800 has one MIDI IN connector and two MIDI OUT connectors. You can connect a MIDI controller (MIDI keyboard, MIDI guitar, MIDI percussion pads, etc.) to MIDI IN and record your performance on the MV-8800. You can connect sound modules to the two MIDI OUT connectors, and control sixteen MIDI channels from each connector (for a total of 32 MIDI channels).

### Playing a connected external MIDI sound module

Performance data recorded on the MV-8800's sequencer can be sent to a MIDI sound module etc. connected to the MIDI OUT connector.

- 1. **Connect the MV-8800's MIDI OUT connector to your MIDI sound module as described in "Preparing your equipment and making connections" (p. 26).**



- 2. **Press [SONG].**  
The SONG screen (Screen Guide; p. 8) will appear.
- 3. **Use CURSOR [ ] [ ] to select the MIDI track on which the performance data you want to transmit has been recorded.**
- 4. **Press [F1](Track Param).**  
The TRACK PARAMETER popup (for a MIDI track) (Screen Guide; p. 11) will appear.

- 5. **Set the MIDI parameter.**  
Select the MIDI connector and channel on which you want to transmit the performance data.

Value	Output destination	Channel
A1	MIDI OUT A	1
:		:
A16		16
B1	MIDI OUT B	1
:		:
B16		16
R1	R-BUS	1
:		:
R16		16

## Playing a connected external MIDI sound module

---

You can use the MV-8800's sliders to send control change messages to a connected external device.

**1. Press [ASSIGNABLE SLIDER].**

[ASSIGNABLE SLIDER] will light orange, indicating that sliders 1–8 are in Assignable Slider mode.

**2. Move sliders 1–8 to transmit control change messages. The control change messages will be transmitted from MIDI OUT. Each slider transmits the following control change message.**

● **Changing the control change messages that are transmitted**

Here's how you can assign different control change messages to the sliders.

**1. Press [SYSTEM].**

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

**2.**

# Playing the MV-8800 from an external MIDI device

## Recording your playing from a MIDI keyboard

Here's how your playing on a MIDI keyboard connected to the MIDI IN connector can be input to the MV-8800 and recorded on the sequencer.



- The MV-8800 receives performance data from its MIDI IN connector in “omni mode.” This means that it will receive all MIDI data without distinguishing its MIDI channel.

1. **Connect your MIDI keyboard to the MV-8800's MIDI IN connector as described in “Preparing your equipment and making connections” (p. 26).**



2. **Begin sequence recording as described in “Basic procedure for realtime recording” (p. 152).**

Your keyboard performance will be recorded on the sequencer.

### Using the MV-8800 in Multi Timbre Sampler Mode

You can use the MV-8800 as a multi-timbral sound module.

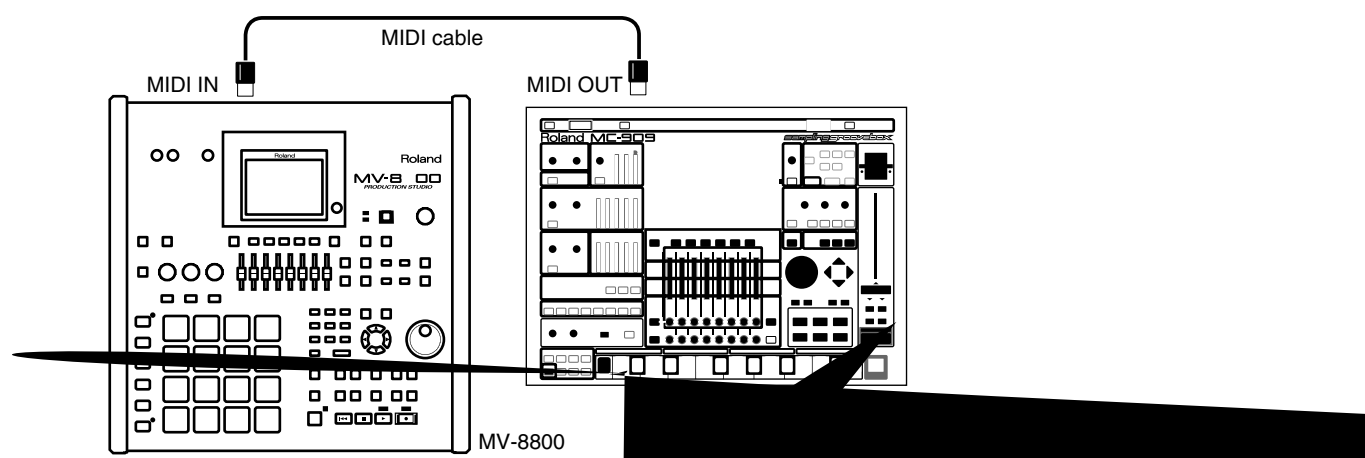
To do so, put the MV-8800 in “Multi Timbre Sampler mode.” In Multi Timbre Sampler mode, multiple channels of MIDI performance data can be received from a connected external MIDI sequencer and used to play the MV-8800’s instruments and audio phrases.



- Certain limitations apply when Multi Timbre Sampler mode is on. For details, refer to “Performance Data Flow in Multi Timbre Sampler Mode” (p. 299) and “Limitations when Multi Timbre Sampler Mode is On” (p. 299).

#### ● Playing the MV-8800 from an externally-connected sequencer

1. **Connect your MIDI sequencer to the MV-8800’s MIDI IN connector as described in “Preparing your equipment and making connections” (p. 26).**



2. **Press [SYSTEM].**

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

3. **With the cursor located in the upper row of icons, press [F3](MIDI). Alternatively, you can select the MIDI icon and press [ETNER].**

The MIDI screen (Screen Guide; p. 177) will appear.

4. **Turn the Multi Timbre Sample Mode parameter On.**

In this state, multiple MIDI channels of performance data can be received from the sequencer connected to the MIDI IN connector. When the MV-8800 receives this data, it can play instruments or audio phrases, or modify its MFX parameters.

- When the Multi Timbre Sampler Mode parameter is on, your external MIDI device will also be able to play audio phrases on the channel specified by the Audio Phrase Rx Channel parameter.

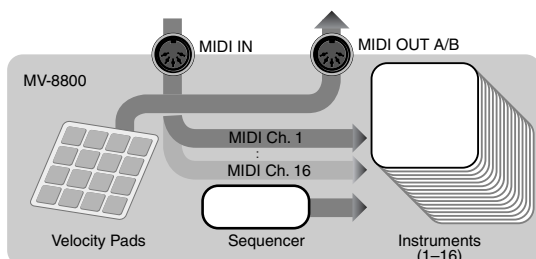
5. **Start playback on your external sequencer.**

The performance data from the connected sequencer will play the MV-8800’s instruments or audio phrases, or modify its MFX parameters.

## Performance Data Flow in Multi Timbre Sampler Mode

As shown below, the performance data flow differs depending on the Multi Timbre Sampler Mode setting in the MIDI screen.

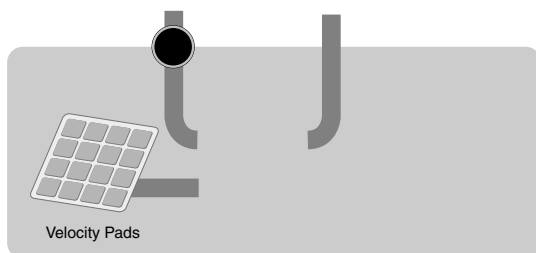
### ● When Off (normal)



Performance data received at MIDI IN or from the velocity pads is sent to MIDI OUT and/or plays the MV-8800's instruments according to the Output Assign parameter and Output Assign MIDI parameter of the current track.

### ● When On

The MV-8800 will operate in the following way.



#### • Operate as a multi-timbral sound module

Performance data received at MIDI IN is sent to the sampler section (instruments, audio phrases, and MFX). If the MIDI screen's (Screen Guide; p. 177) Audio Phrase Rx Channel parameter or MFX RxChannel parameter is Off, each instrument will receive performance data on the MIDI channel that matches its part number.

## Limitations when Multi Timbre Sampler Mode is On

- Performance data from the velocity pads cannot be sent to the internal sound generator.
- Performance data cannot be recorded on the MV-8800's internal sequencer.
- Multi Timbre Sampler Mode is available only while the following screens are displayed.
  - SONG screen
  - PATTERN screen
  - INSTRUMENTS screen (performance data from the velocity pads is not transmitted)
  - EFFECTS screen
  - MIXER screen

### Playing audio phrases from an external MIDI device

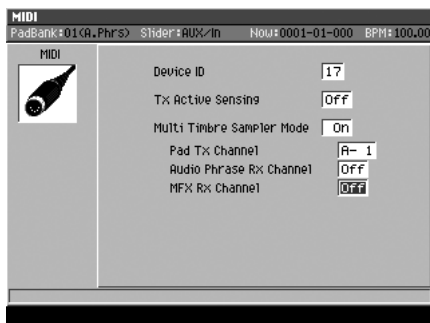
In Multi timbre Sampler mode, the MV-8800 can receive note messages from an external MIDI device to play audio phrases.

**1. Press [SYSTEM].**

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

**2. With the cursor located in the upper row of icons, press [F3](MIDI). Alternatively, select the MIDI icon and press [ENTER].**

The MIDI screen (Screen Guide; p. 177) will appear.



**3. Turn the Multi Timbre Sample Mode parameter On.**

**4. Set Audio Phrase Rx Channel parameter same as the channel from the external MIDI device.**

Note messages from the external MIDI device (or external MIDI sequencer) will play audio phrases.

● **How the MIDI receive channel determines the sound source that will play (When Multi Timbre Sampler Mode = On)**

When Audio Phrase Rx Channel = Off	When Audio Phrase Rx Channel = other than Off
All MIDI channels can play instrument parts corresponding to their respective channel numbers. Audio phrases playback cannot be controlled by MIDI (note messages).	Note messages on the MIDI channel specified by Audio Phrase Rx Channel can play audio phrases. This means that the instrument part of that channel number cannot be played. On the remaining MIDI channels, you can play the instrument parts corresponding to their respective channel numbers.

● **MIDI note numbers and audio phrases (pad numbers)**

Only the audio phrases of pad banks 1–8 can be played from an external MIDI device.

MIDI Note number	Pad number
0 (C -)	Pad 01-01
1 (C#-)	Pad 01-02
2 (D -)	Pad 01-03
:	:
127 (G 9)	Pad 08-16



## Controlling MFX from an external MIDI device

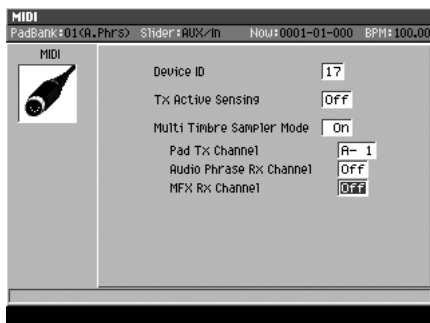
In Multi Timbre Sampler Mode, control change or other messages from an external MIDI device can be used to control MFX.

### 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

### 2. When the cursor located in the upper row of icons, press [F3](MIDI). Alternatively, select the MIDI icon and press [ENTER].

The MIDI screen (Screen Guide; p. 177) will appear.



### 3. Turn the Multi Timbre Sample Mode parameter On.

### 4. Set MFX Rx Channel parameter same as the channel from the external MIDI device.

MFX will be controlled by control change or other messages from your external MIDI device (or external MIDI sequencer).



- If the MFX Rx Channel parameter is set to anything other than Off, MIDI messages on the same channel as the setting for this parameter will be received by MFX, and not by the instrument part.
- If the Audio Phrase Rx Channel parameter and the MFX Rx Channel parameter are set to the same value, the MIDI messages will be received by the audio phrase, and not by MFX.

## ● MIDI messages received by MFX, and their result

MIDI messages	Result
Control change (number: 16–18)	Control the parameters assigned to the C (control) knobs
Control change (number: 1)	Modulation for the analog modeling bass
Note on/off	Note on/off for the analog modeling bass
Pitch bend	Pitch bend for the analog modeling bass

# Synchronizing the MV-8800 with a connected external sequencer

The MV-8800 can be operated in synchronization with an external MIDI sequencer or hard disk recorder. Please read the owner's manual for your device in conjunction with the explanation that follows.

The MV-8800 can be synchronized with an external MIDI device in two ways; using MTC (MIDI Time Code) or using MIDI Clock.

When operating in synchronization with an external device, the device that transmits MTC or MIDI clock, serving as the timing reference, is called the "master."

Conversely, the device that receives MTC or MIDI clock and follows the timing reference device is called the "slave."

## Synchronizing with an external device (Master)

Here's how you can make an externally-connected sequencer or hard disk recorder operate in synchronization with the MIDI Clock or MTC (MIDI Time Code) messages transmitted by the MV-8800.

In the following procedure, we make settings so that MMC (MIDI Machine Control) can be used to remotely control an external sequencer or hard disk recorder.

### ○ Song mode

#### 1. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

#### 2. Press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

#### 3. With the cursor located in the upper row of icons, press [F2](Sync). Alternatively, select the SYNC icon and press [ENTER].

The SYNC screen (Screen Guide; p. 81) will appear.



#### 4. Specify the synchronization reference signal.

Set the Sync Mode parameter to Master. Set the MIDI Clock parameter if you want to use MIDI Clock for synchronization, or the MTC parameter if you want to use MTC for synchronization.

#### 5. Specify the MMC setting.

Set the MMC Mode parameter to Master, and set the Output parameter "On" for the MIDI connector from which you want to transmit MMC.

### 6. Make synchronization settings on the external sequencer or hard disk recorder (slave device) that is connected to the MV-8800.

For the procedure, refer to the owner's manual of the slave device.

Synchronization signal	MV-8800 setting	External device setting
MIDI Clock	Set the Output parameter "On" for the MIDI connector from which you want to transmit MIDI Clock.	Make settings so that MIDI Clock will be received (Slave).
MTC	Set the Output parameter "On" for the MIDI connector from which you want to transmit MTC. MTC synchronization is not possible unless the same frame rate is selected on both devices. On the MV-8800, this is set by the Frame Rate parameter.	Make settings so that MTC will be received (Slave).



- In order to synchronize using MTC, the frame rate of both devices must match in order for synchronization to occur correctly. On the MV-8800, this setting is made by the Frame Rate parameter.

### 7. Set the receiving sequencer or hard disk recorder to operate as the MMC slave

For details, refer to the owner's manual of the receiving device.

### 8. Press the MV-8800's [PLAY (▶)].

The current time (measure - beat - tick) of the connected external device will synchronize with the MV-8800's current time (measure - beat - tick), and the devices will operate (play) in synchronization.

#### ○ Pattern Mode

#### 1. Press [PATTERN].

The PATTERN screen (Screen Guide; p. 91) will appear.

#### 2. Press [MENU].

The MENU popup will appear.

#### 3. Select Pattern Sync and press [F5](Select).

The PATTERN SYNC screen (Screen Guide; p. 94) will appear.

The rest of the procedure is the same as in Song mode.

### Synchronized operation with external devices (Slave)

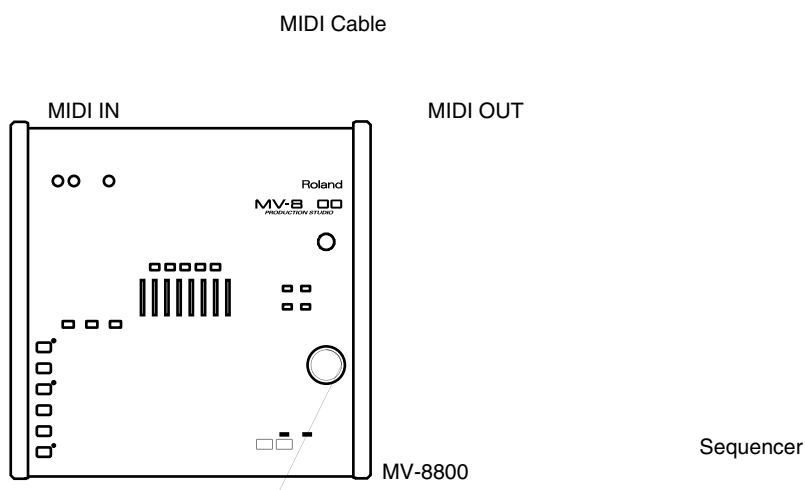
#### ● Receive and synchronize to MIDI Clock

MIDI Clock messages from an externally connected sequencer or recorder (“master device”) can be received by the MV-8800, causing the MV-8800 to operate in synchronization as a slave device.

The example given below is a setup in which a sequencer is the master device, and the MV-8800 receives MIDI Clock messages at its MIDI IN.



- When the MV-8800 is operating as a synchronization slave, the synchronization signals can be received through either the MV-8800's MIDI IN connector or the MIDI IN connector of the DIF-AT24. However, you must set the Sync Mode (Screen Guide; p. 81) to specify the connector through which the synchronization signals are to be received.



#### ○ Song mode

##### 1. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

##### 2. Press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

##### 3. With the cursor located in the upper row of icons, press [F2](Sync). Alternatively, select the SYNC icon and press [ENTER].

The SYNC screen (Screen Guide; p. 81) will appear.

### 4. Set the synchronization parameters.

Here you will set parameters to specify how MIDI Clock synchronization will occur. Refer to the table below, and make the appropriate settings on the MV-8800 and on the externally connected master device (the sequencer or recorder that is transmitting the synchronization signals). For details on how to make settings on your master device, refer to its owner's manual.

Parameter	Setting on the MV-8800	Settings on the externally connected master device
Sync Mode	Slave-MIDI (MIDI)	Set the device so that it will transmit MIDI Clock messages (Master).



- For an explanation of the other parameters, refer to "SYNC screen" (Screen Guide; p. 81).
- When synchronized as a MIDI Clock slave, "Wait Note" of the Count In setting is not available.

### 5. Play back the master device.

Press the PLAY button on the master device; the MV-8800 will begin running in synchronization.

### ○ Pattern Mode

#### 1. Press [PATTERN].

The PATTERN screen (Screen Guide; p. 91) will appear.

#### 2. Press [MENU].

The MENU popup will appear.

#### 3. Select Pattern Sync and press [F5](Select).

The PATTERN SYNC screen (Screen Guide; p. 94) will appear.

The rest of the procedure is the same as in Song mode.

## Synchronizing the MV-8800 with a connected external sequencer

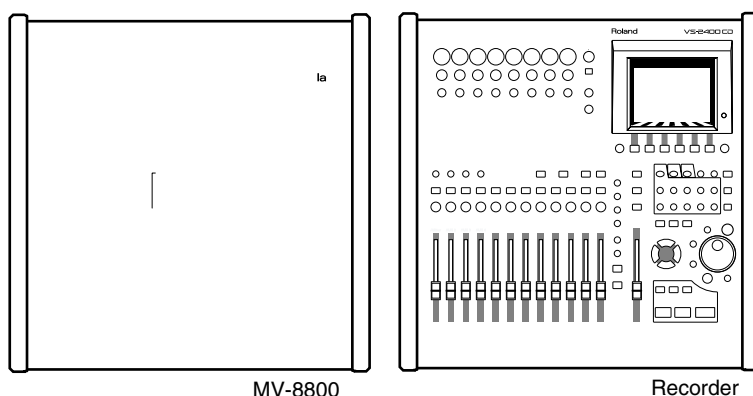
### ● Receive and synchronize to MTC

MTC messages from an externally connected sequencer or recorder (“master device”) can be received by the MV-8800, causing the MV-8800 to operate in synchronization as a slave device.

The example given below is a setup in which a recorder is the master device, and the MV-8800 receives MTC messages at its MIDI IN.



- When the MV-8800 is operating as a synchronization slave, the synchronization signals can be received through either the MV-8800’s MIDI IN connector or the MIDI IN connector of the DIF-AT24. However, you must set the Sync Mode (Screen Guide; p. 81) to specify the connector through which the synchronization signals are to be received.



### ○ Song mode

#### 1. Press [SONG].

The SONG screen (Screen Guide; p. 8) will appear.

#### 2. Press [F1](Song Menu).

The SONG MENU screen (Screen Guide; p. 78) will appear.

#### 3. With the cursor located in the upper row of icons, press [F2](Sync). Alternatively, select the SYNC icon and press [ENTER].

The SYNC screen (Screen Guide; p. 81) will appear.

## 4. Set the synchronization parameters.

Here you will set parameters to specify how MTC synchronization will occur. Refer to the table below, and make the appropriate settings on the MV-8800 and on the externally connected master device (the sequencer or recorder that is transmitting the synchronization signals). For details on how to make settings on your master device, refer to its owner's manual.

Parameter	Setting on the MV-8800	Settings on the externally connected master device
Sync Mode	Slave-MTC (MIDI)	Set the device so that it will transmit MTC messages (Master).
MTC Frame Rate	Same as the frame rate setting of the master device.	For details on how to make settings on your master device, refer to its owner's manual.

## 5. Set the MMC parameters.

Here you will make settings to allow MMC remote control from the externally connected device.

Refer to the table below, and make the appropriate settings on the MV-8800 and on the externally connected master device (the sequencer or recorder that is transmitting the synchronization signals). For details on how to make settings on your master device, refer to its owner's manual.

Parameter	Setting on the MV-8800	Settings on the externally connected master device
MMC Mode	Slave (MIDI)	Set the device so that it will transmit MMC messages (Master).

## 6. Play back the master device.

Press the PLAY button on the master device; MMC messages will be transmitted to the MV-8800, and the MV-8800 will begin running. Then MTC messages will be transmitted from the master device, causing the MV-8800 to synchronize with the MTC data.



- During synchronized playback as an MTC slave, there may be cases in which a track containing a long audio event drifts out of playback synchronization with other tracks. This occurs because MTC synchronization is not able to adjust the playback speed of an audio event, and is not a malfunction.
- When synchronized as a MTC slave, loop playback and count-in recording are not available.

## ○ Pattern Mode

### 1. Press [PATTERN].

The PATTERN screen (Screen Guide; p. 91) will appear.

### 2. Press [MENU].

The MENU popup will appear.

### 3. Select Pattern Sync and press [F5](Select).

The PATTERN SYNC screen (Screen Guide; p. 94) will appear.

The rest of the procedure is the same as in Song mode.

### If the sequencer does not operate when MMC is received

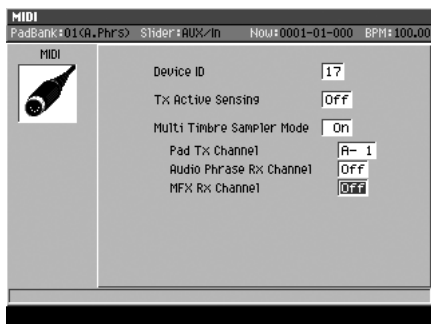
Since MMC commands are exclusive messages, the MV-8800 will not follow them unless its Device ID matches. Use the following procedure to set the Device ID.

**1. Press [SYSTEM].**

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

**2. With the cursor located in the upper row of icons, press [F3](MIDI). Alternatively, select the MIDI icon and press [ENTER].**

The MIDI screen (Screen Guide; p. 177) will appear.



**3. Set the Device ID.**

Set this value to match the Device ID setting of the MMC messages that are being sent to the MV-8800.



- If the incoming messages have a device ID of "7F" (Broadcast), the messages will be received regardless of the Device ID setting.



# Monitoring the MIDI connection status

The MV-8800 can transmit “Active Sensing messages” at regular intervals. If the MIDI cable is broken or disconnected, these messages will no longer be received by the receiving device.

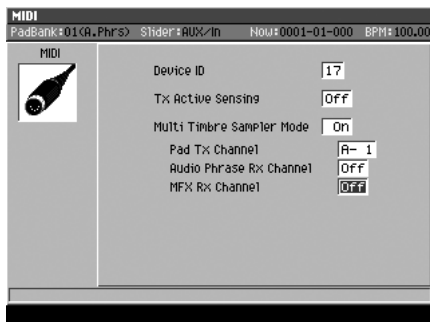
By continually checking for these messages, the receiving device can determine whether a cable has been disconnected etc. while a note is sounding, and therefore prevent problems such as “stuck notes.”

## 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

## 2. With the cursor located in the upper row of icons, press [F3](MIDI). Alternatively, select the MIDI icon and press [ENTER].

The MIDI screen (Screen Guide; p. 177) will appear.



## 3. Set the Tx Active Sensing parameter.

If this is On, the MV-8800 will transmit Active Sensing messages.



- If you switch Tx Active Sensing from On to Off while a MIDI device is connected, the receiving device may display an error indicating that reception has ceased; this is not a malfunction.
- The MV-8800 can also monitor the connection state by monitoring Active Sensing messages it receives from an external device. If reception ceases while these messages are being received, it will indicate “MIDI Offline.”



# About V-LINK

## What is V-LINK?

V-LINK ( **V-LINK** ) is a function that allows music and images to be performed together. By using MIDI to connect two or more V-LINK compatible devices, you can easily enjoy performing a wide range of visual effects that are linked to the expressive elements of a music performance.

### ● For example...

If you use the MV-8800 with an Edirol PR-50 and MD-P1, you can

- Use the MV-8800 to remotely make performance settings on the Edirol PR-50 and MD-P1.
- Use the MV-8800's sequencer to create synchronized music and video performances.
- Use the MV-8800's pads to switch images (clips/palettes).
- Use the MV-8800's sliders to control the brightness or color of the images.



- In order to use the MV-8800 with the Edirol PR-50 via V-LINK, you will need an Edirol UM-1EX (sold separately) for connections.
- If you use the MV-8800 with the Edirol MD-P1, you can control section A of MD-P1.

When the MV-8800 is used together with the Roland Fantom-X

- You can use the Roland Fantom-X's sequencer to enjoy synchronized performance of music and images.
- You can switch the MV-8800's images (Pix Jam) from the Roland Fantom-X.

## The MV-8800's V-LINK functionality

The MV-8800 supports two types of V-LINK functionality: "V-LINK master functionality," in which the MV-8800 controls an external V-LINK device, and "V-LINK slave" functionality, in which an external V-LINK device controls the MV-8800.

## Using the MV-8800

### Example connection



● Before  
malfunction

#### ● Connections with the

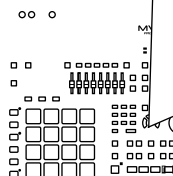
Connect the MV-8800



Projector

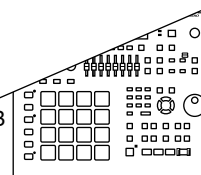
#### ● Connections with the

Use a MIDI cable



MIDI OUT A or B

A or B



MV-8800

Connect the MIDI cable to the Edirol MD-P1's MIDI IN connector.

## Switching V-LINK on/off

### 1. Press [V-LINK].

[V-LINK] will light blue, and the V-LINK function will be turned On (i.e., V-LINK will be available). You can operate the MV-8800's pads to control the images in synchronization with your performance on the MV-8800.

- When you press [V-LINK] on the MV-8800, it will operate as the "V-LINK master" which controls an external V-LINK device.

### 2. Press [V-LINK] once again.

[V-LINK] will go dark, and the V-LINK function will be turned Off (normal operating mode).

## Making V-LINK settings

### 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

### 2. With the cursor located in the upper row of icons, press [F4](V-Link). Alternatively, select the V-LINK icon and press [ENTER].

The V-LINK screen (Screen Guide; p. 179) will appear.

## 3. Specify the MIDI transmit channel and other parameters as desired.

For details on the function of these parameters, refer to “V-LINK screen” (Screen Guide; p. 179).

## V-LINK Function chart

When V-LINK function is on, you can use the following functions.

Functions preceded by an indication of “MD:” are MD-P1 functions.

V-LINK function	Uses controller	Transmitted MIDI message
Changing Clip	Velocity Pads	Program change: 00H-0FH
Changing Clip Bank	[PAD BANKS]	CC 00 (Bank select): 00H-1FH (Audio track) 00H-05H (MIDI track) 00H-07H (Pattern track)
Dissolve Time	Slider	CC 05 (Porta Time)
Color Cb Ctrl	Slider	CC 70 (SoundCtrl 1)
Color Cr Ctrl	Slider	CC 73 (Attack Tm)
Brightness Ctrl	Slider	CC 75 (Decay Tm)
VFX1 Ctrl	Slider	CC 76 (Vib Rate)
VFX2 Ctrl	Slider	CC 77 (Vib Depth)
VFX3 Ctrl	Slider	CC 78 (Vin Decay)
VFX4 Ctrl	Slider	CC 79 (SoundCtrl10)
Fade Ctrl	Slider	CC 95 (Phaser)
MD:ColorEQ Fore	Slider	CC 01 (Modulation)
MD:ColorEQ Back	Slider	CC 71 (Resonance)
MD:Speed Knob	Slider	CC 08 (Balance)
MD:Total Fader	Slider	CC 10 (Pan)
MD:Cross Fader	Slider	CC 11 (Expression)
MD:Assign Knob	Slider	CC 72 (Release Tm)
MD:Visual Knob	Slider	CC 74 (Cutoff)
MD:Total Select	Slider	CC 85
MD:FX Select	Slider	CC 86
MD:Play Pos	Slider	CC 91 (Reverb)
MD:LoopStartPos	Slider	CC 92 (Tremolo)
MD:LoopEndPos	Slider	CC 93 (Chorus)
MD:LayerModeSel	Slider	CC 94 (Celeste)



- The MV-8800 does not support the Edirol PR-50's Dual Stream mode.
- The MV-8800 does not support the MD-P1's section B and MIDI Note plug-in control.
- For the Control Ch parameter, select the MIDI connector to which your V-LINK device is connected.
- You can change the transmitted MIDI message used by sliders. For details refer to “V-LINK screen” (Screen Guide; p. 179).
- You use [PAD BANK] to switch banks, a CC 00 message and Program Change are successively transmitted when you strike a velocity pad.
- When switching palettes, the range of selectable banks will depend on the type of the current track (audio track, MIDI track, and pattern track).
- Please also read the owner's manual of the V-LINK device you are using.

# Using V-LINK from an external device (V-LINK Slave)

You can turn the V-LINK Slave function on from another V-LINK device connected to the MV-8800. In this case, the MV-8800 will receive control messages from the external device, and will switch the images that it is outputting.

When the MV-8800 receives a MIDI exclusive V-LINK ON message at the MIDI connector specified by its Rx Select parameter, its Rx Sw parameter will be turned On. In this state, the MV-8800 can receive various V-LINK messages for setup or control (V-LINK Slave functionality). The MIDI messages that can be received when the V-LINK Slave function is on are the same as when V-LINK is off.

## 1. Connect your external V-LINK device to the MV-8800.

Use a MIDI cable to connect the external device's MIDI OUT connector to the MV-8800's MIDI IN connector.

## 2. Press [SHIFT] + [V-LINK].

The V-LINK screen (Screen Guide; p. 179) will appear.

## 3. Press [F2](Slave).

The V-LINK (SLAVE) screen (Screen Guide; p. 180) will appear.



### • Rx Select

This switch specifies the connector at which V-LINK ON messages transmitted by an external device will be received.

Range: Off, MIDI, R-BUS

### • Rx Sw / [F5](V-LINK Rx Sw)

This switch makes the MV-8800 operate as a V-LINK slave device. Normally, this will automatically turn On when a V-LINK ON message is received from an external device.

Range: Off, On

### • Rx Channel

This specifies the MIDI channel on which V-LINK messages will be received.

Range: 1 – 16, Off

### • Note Mode

This lets you use note messages to switch images. The following table shows the note messages that can be received and the images that they will select.

Note Message	Image
-20(-G#0)	image does not switch
21 (A 0)	1
22 (A#0)	2
:	:
36 (C 2)	16
37 (C#2)	1
38 (D 2)	2
:	:
52 (E 3)	16
:	:
127 (G 9)	11

Range: Off, On

## 4. Set the Rx Select parameter to the connector to which you've connected your V-LINK device.

### 5. Press the V-LINK button of your external device.

The Rx Sw will automatically be turned On. Now control messages from the external device can be received by the MV-8800 to switch the images that are being output.



- When the MV-8800 receives a V-LINK ON message, it will begin functioning as a V-LINK slave device. Since images will be output from the VGA OUT connector, the operating screen will automatically be switched to the built-in LCD.

## About the V-LINK messages

- **V-LINK (Model ID= 00H 51H)**

MV-8800 receives V-Link message only from the MIDI connector specified on Rx Select parameter.

## Note regarding using the V-LINK

- **The following conditions must be satisfied in order to receive V-LINK messages.**

- MV-8800 must be started up before the external MIDI device's V-LINK button is pressed.
- In order to receive V-LINK messages, you must set the Rx Select parameter to the MIDI connector to which the V-LINK device is connected.
- The functions that can be controlled may vary with the V-LINK compatible MIDI device.



- If the incoming message has a device ID of "7F" (broadcast), the message will be received regardless of the Device ID parameter setting.

- **The functions that can be controlled will depend on the V-LINK device that's connected.**

Refer to the owner's manual for each MIDI device for more information on the device's compatibility.





## Settings for the entire MV-8800

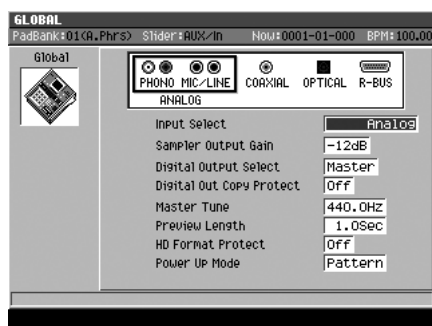
Here's how to make settings that affect the overall operation of the MV-8800.

### 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

### 2. With the cursor located in the upper row of icons, press [F1](Global). Alternatively, select the GLOBAL icon and press [ENTER].

The GLOBAL screen (Screen Guide; p. 173) will appear.



● For details on all parameters, refer to “GLOBAL screen” (Screen Guide; p. 173).

#### • Input Select

Specifies the connector that will be used for input to the MV-8800.

#### • Sampler Output Gain

Adjusts the level (volume) at which the sample will play. The audio output from the sampler may be distorted if this parameter is set to a high value.

#### • Digital Output Select

Selects the audio signal that will be output from the OUTPUT DIGITAL A and B connector.

#### • Digital Out Copy Protect

If this is turned On, copy protection data will be added to the signal that is output from the OUTPUT DIGITAL A,B connectors.

#### • Master Tune

Adjusts the overall tuning of the MV-8800. The displayed value is the frequency of the A4 key (middle A).

#### • Preview Length

Specifies the duration of playback when you press PREVIEW [TO (→)] [FROM (←)].

#### • HD Format Protect

If this is On, it will not be possible to format the hard disk.

#### • Power Up Mode

Selects the mode in which the sequencer will be at power-up.

# Settings for the MV-8800's velocity pads

## 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

## 2. With the cursor located in the upper row of icons, press [F2](Pad/Panel). Alternatively, select the PAD/PANEL icon and press [ENTER].

The PAD screen (Screen Guide; p. 174) will appear.



● For details on all parameters, refer to “PAD screen” (Screen Guide; p. 174).

### • Pad Sens

Specifies the sensitivity of the velocity pads.

### • Pad Trigger Threshold

The velocity pads will respond only when struck more strongly than the value you specify here.

### • Fixed Velocity Level

Specifies the velocity level at which the pads will be fixed if the [FIXED VELOCITY] is turned on.

### • Pad Aftertouch Type

Specifies the type of aftertouch that will be transmitted when you apply pressure to the velocity pads.

### • Pad Aftertouch Sens

Specifies the sensitivity for the aftertouch that is transmitted when you apply pressure to the velocity pads.

### • Pad Roll Interval

Specifies the spacing of the roll when you use the pads to play a roll.

## ● Adjusting the sensitivity of the velocity pads

By adjusting the Pad Sens value, you can change the relationship between the strength at which you strike the velocity pads and the volume that is produced.

## ● Minimizing double triggering from the velocity pads

In some cases, striking a pad may cause a pad you didn't strike to sound as well.

This is because depending on the location or force of your strike, the vibration may also affect another pad.

You can reduce such problems by adjusting the Pad Trigger Threshold parameter.

## ● Performing with aftertouch

Use the Pad Aftertouch Type parameter to specify whether channel aftertouch or polyphonic aftertouch will be transmitted when you apply pressure to the velocity pads. Use the Pad Aftertouch Sens parameter to adjust the aftertouch sensitivity. If you turn the Pad Aftertouch Sens parameter Off, aftertouch will not be transmitted.

# Setting for the MV-8800's sliders and buttons

## 1. Press [SYSTEM].

The SYSTEM MENU screen (Screen Guide; p. 172) will appear.

## 2. With the cursor located in the upper row of icons, press [F2](Pad/Panel). Alternatively, select the PAD/PANEL icon and press [ENTER].

The PAD screen (Screen Guide; p. 174) will appear.

## 3. Press [F2](Panel).

The PANEL screen (Screen Guide; p. 175) will appear.



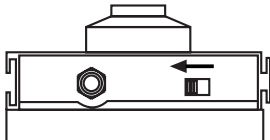
- **Shift Lock**  
Specifies how the [SHIFT] button will operate.
- **Foot Switch**  
Specifies the behavior of the device connected to the FOOT SWITCH connector.
- **Foot Switch Polarity**  
Switches the polarity of the foot switch.
- **Slider Mode**  
Specifies how operation will occur when the position of the slider differs from the value of the parameter.
- **Knob Mode**  
Specifies how operation will occur when the C (control) knob position differs from the value of the parameter.
- **Tap Tempo**  
If this is turned Off, the Tap Tempo function will not be available.
- **Tap Resolution**  
Specifies the beat interval by which the tempo will be set when you use the Tap Tempo function.

## Setting for the MV-8800's sliders and buttons

### ● Using a foot switch

You can connect a Roland DP-2 (sold separately) or Boss FS-5U (sold separately) to the rear panel FOOT SWITCH jack and use it to operate the MV-8800.

This selects the polarity of the foot switch. Select "Standard" if you're using a Roland DP-2. If you're using a Boss FS-5U, select "Standard" and set the polarity switch of the FS-5U as shown in the diagram.



### ● Changing how the sliders and knobs operate

A wide variety of parameters can be assigned to the sliders and knobs. This means that when you switch screens, the parameter values displayed in the screen may not match the physical location of the sliders and knobs. You can specify how the parameter will change when you operate a slider or knob in such cases.

Slider Mode specifies how the parameter will change when you operate a slider. Knob Mode specifies how the parameter will change when you operate a knob.

Value	Explanation
Null	The slider (knob) will not begin controlling the value until you move the slider (knob) to a position that corresponds with the displayed value. < Example: the slider controls a value in a range of 0 to 10 > If the slider is positioned at 5 and the displayed value is 2, the displayed value will not change until you move the slider to the 2 position.
Jump	The instant you move the slider (knob), the displayed value will immediately change to the position of the slider (knob).
Relative	Moving the slider (knob) will produce a relative change in the displayed value.

# Checking the system status

## Viewing the system information

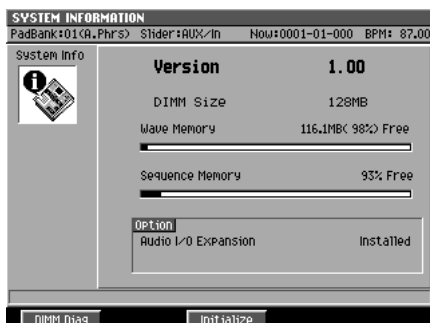
Here's how to check the MV-8800's internal software version, the amount of currently-installed memory, and the options that are installed.

**1. Press [SYSTEM].**

The SYSTEM MENU screen (p. 172) will appear.

**2. With the cursor located in the upper row of icons, press [F5](SysInfo). Alternatively, select the SYSTEM INFO icon and press [ENTER].**

The SYSTEM INFORMATION screen (Screen Guide; p. 181) will appear.



## Testing the installed memory

Here's how to perform a read/write test of the wave memory installed in the MV-8800.

**1. Access the SYSTEM INFORMATION screen as described in “Viewing the system information” (p. 321).**

**2. Press [F1](DIMM Diag).**

The display will ask “With Diagnosis, samples on the wave memory will be lost. Save current Project before?”



- There is no way to recover the data that has been erased. (Unless, of course, you have previously made a backup of that data.) Roland Corporation can accept no responsibility for any loss of data or any damages you incur as a result of such loss.



F-button	Action
[F1](No)	The message “Samples in wave memory will be lost. Are you really sure?” will appear. If you press [F5] (Yes), the memory test will be performed without saving the current project. If you press [F1] (No), the test will be cancelled and you will return to the SYSTEM INFORMATION screen.
[F5](Yes)	Saves the current project, and then executes the Memory Diagnosis operation.
[EXIT]	Cancels the operation.

## Checking the system status

While the test is being performed the display will indicate “Now Processing...”



When checking is completed, the result will be displayed.

Display	Result
Memory Diagnosis: OK	The memory is functioning normally.
Memory Diagnosis: NG	A problem was found in the installed memory. Please replace the memory as described in “Exchanging the memory (removing and installing)” (p. 324).



- If this test produces a result of NG, there is a problem with the installed DIMM. Since data cannot be read/written correctly to this DIMM, it may cause problems with the operation of the MV-8800. Please replace the DIMM (p. 324).

### 3. After noting the result of the test, press [F5](Close).

## Resetting the MV-8800's parameters to the factory settings

Here's how to initialize all system parameters of the MV-8800 to their factory settings.



- This operation initializes only system parameters; it does not erase the samples or library data saved on the hard disk.

1. Access the **SYSTEM INFORMATION** screen as described in “Viewing the system information” (p. 321).
2. Press [F3](Initialize).

The display will ask “Initialize system parameters. Are you sure?”

F-button	Action
[F1](No)	Cancels the operation.
[F5](Yes)	Initializes the system parameters.

## Expanding the memory

When shipped from the factory, the MV-8800 contains 128 MB of memory used to load sound samples. This amount of memory may not be sufficient if you want to load large amounts of sample data. If so, you can expand the memory by replacing the factory-installed 128 MB memory (DIMM) with a larger DIMM of up to 512 MB.



- The MV-8800 will not operate if no memory (DIMM) is installed.

### Precautions for expanding memory

- Always turn the unit off and unplug the power cord before attempting installation of the memory DIMM board. 
- Install only the specified memory DIMM board. Remove only the specified screws. 
- To avoid the risk of damage to internal components that can be caused by static electricity, please carefully observe the following whenever you handle the board.
  - Before you touch the board, always first grasp a metal object (such as a water pipe), so you are sure that any static electricity you might have been carrying has been discharged.
  - When handling the board, grasp it only by its edges. Avoid touching any of the electronic components or connectors.
  - Save the bag in which the board was originally shipped, and put the board back into it whenever you need to store or transport it.
- Do not touch any of the printed circuit pathways or connection terminals.
- Never use excessive force when installing a circuit board. If it doesn't fit properly on the first attempt, remove the board and try again.
- When circuit board installation is complete, double-check your work.
- When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.
- When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.
- Use a Philips screwdriver of the appropriate size to avoid damaging the screw heads (a number of 2 screwdriver). If an unsuitable screwdriver is used, the head of the screw may be stripped.
- Turn the screwdriver counter-clockwise to loosen the screws-turn it clockwise to tighten them. 
- Be careful not to let the screws drop inside the MV-8800's body.
- Do not leave the bottom cover removed. After installation of the memory DIMM Board is complete, be sure to replace the cover.
- Be careful not to cut your hand on the edge of the cover or the opening edge while removing the cover.

### Exchanging the memory (removing and installing)



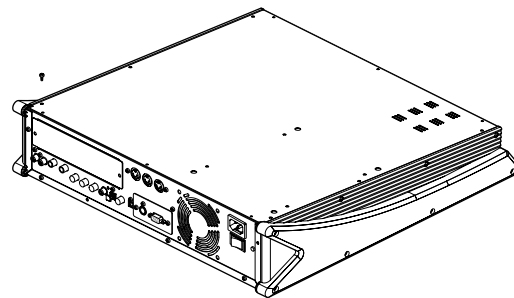
- Be careful not to cut your hand on any sharp edges of the installation slot, cover, or circuit board.

1. Turn off the power of the MV-8800 and the connected devices, and disconnect all cables from the MV-8800.
2. Turn the MV-8800 upside down, and lay it on its face supported by objects at each corner so that the panel buttons and knobs are not damaged.



- When you lay the MV-8800 on its face, make stacks of magazines or newspapers to support each of the four corners so that the weight of the unit does not damage the buttons and knobs. Make sure that no pressure is being applied to any button or knob.

3. Remove sixteen screws from the bottom panel at the locations shown in the illustration, and detach the bottom cover.



4. Simultaneously spread apart the two white clips located at both ends of the DIMM socket.
5. Pull the (old) memory module out of the socket.

6. Make sure that the cutouts in the (new) memory module are positioned correctly, and press it directly downward into the guide slots.

7. Continue pressing until the white clips pop upward into position, locking the memory module into place.

8. Replace the bottom cover as it was originally.

9. Turn on the power (p. 28).

Please wait until the MV-8800 has finished starting up.

- If no memory is installed, the display will indicate "No wave memory (DIMM)." Please install memory as described in Exchanging the memory (removing and installing) (p. 324).
- If an unsupported type of memory (DIMM) is installed, a message of "Wrong DIMM type! Turn off the power, and replace with correct one" will appear when you power-on, and the MV-8800 will not operate.

10. Checking the installed memory as described in Testing the installed memory (p. 321).



# Ajout d'options

## Expansion de la mémoire

A l'origine le MV-8800 a une mémoire de 128 Mo pour le chargement d'échantillons de son. Si vous voulez charger de grosses quantités de données, la mémoire peut être insuffisante. Vous avez la possibilité d'accroître la mémoire en remplaçant la mémoire d'origine (DIMM) de 128 Mo par une DIMM de 512 Mo.



- Le MV-8800 ne fonctionne pas si aucune mémoire (DIMM) n'est installée.

### Précautions concernant l'extension de la mémoire

- Toujours éteindre et débrancher l'appareil avant de commencer l'installation de la carte.
- N'installez que les cartes de mémoire (DIMM). Enlevez seulement les vis indiquées.
- Veuillez suivre attentivement les instructions suivantes quand vous manipulez la carte afin d'éviter tout risque d'endommagement des pièces internes par l'électricité statique.
  - Toujours toucher un objet métallique relié à la terre (comme un tuyau par exemple) avant de manipuler la carte pour vous décharger de l'électricité statique que vous auriez pu accumuler.
  - Lorsque vous manipulez la carte, la tenir par les côtés. Évitez de toucher aux composants ou aux connecteurs.
  - Conservez le sachet d'origine dans lequel était la carte lors de l'envoi et remettez la carte dedans si vous devez la ranger ou la transporter.
- Ne pas toucher aux circuits imprimés ou aux connecteurs.
- Ne jamais forcer quand vous installez une carte de circuits. Si la carte ne rentre pas correctement, ressortez-la et ressayer.
- Quand l'installation de la carte de circuits imprimés est terminée, vérifiez si tout est bien installé.
- Lorsque vous déposez le MV-8800 face vers le bas, placez des piles de journaux ou de magazines sous les quatre coins (ou des deux côtés) pour le soutenir. Ainsi, les boutons, manettes et autres pièces ne seront pas endommagés.
- En plaçant l'appareil sens dessus dessous, manipulez-le avec soin pour éviter de l'échapper, de le laisser tomber ou de se renverser.
- Utiliser un tournevis cruciforme correspondant à la taille de la vis (un tournevis numéro 2). En cas d'utilisation d'un tournevis inapproprié, la tête de la vis pourrait être endommagée.
- Pour enlever les vis, tourner le tournevis dans le sens contraire des aiguilles d'une montre. Pour resserrer, tourner dans le sens des aiguilles d'une montre.
- Attention de ne pas laisser tomber les vis à l'intérieur du MV-8800.
- Une fois l'installation du module terminée, remettez le couvercle en place.
- Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.



## Expansion de la mémoire

### Echange de la mémoire (retrait et installation)



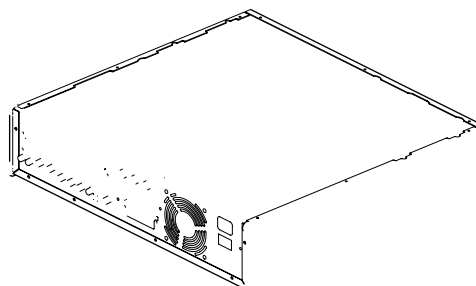
- Attention de ne pas vous couper les doigts au bord du capot ou au bord de l'ouverture lorsque vous enlevez le capot.

1. **Eteignez le MV-8800 et tous les appareils raccordés et débranchez tous les câbles du MV-8800.**
2. **Retournez le MV-8800 et placez quatre objets aux angles pour le soutenir de sorte que les touches et boutons du panneau ne risquent pas d'être endommagés.**



- Lorsque vous posez le MV-8800, posez des magazines ou des journaux aux angles pour protéger les touches et les boutons. Aucune pression ne doit être exercée sur les touches ou boutons.

3. **Retirez quinze vis du panneau inférieur aux endroits indiqués sur l'illustration et détachez le capot inférieur.**



4. **Ecartez en même temps les deux clips blancs se trouvant aux deux extrémités de la douille DIMM.**
5. **Détachez le module mémoire d'origine de la douille.**
6. **Assurez-vous que les entailles dans le nouveau module sont bien orientées et appuyez tout droit vers le bas dans les logements.**
7. **Continuez d'appuyer sur le module jusqu'à ce que les clips blancs remontent et verrouillent le module mémoire.**
8. **Remettez le capot inférieur dans sa position d'origine.**
9. **Mettez l'appareil sous tension (p. 28).**

Attendez que le MV-8800 ait démarré.

- Si aucune mémoire n'est installée, «No wave memory (DIMM)» s'affiche. Installez la mémoire comme indiqué dans Echange de la mémoire (retrait et installation) (p. 326).
- Si le type de mémoire (DIMM) installé n'est pas pris en charge, le message «Wrong DIMM type! Turn off the power, and replace with correct one» (Mauvais type de DIMM ! Eteindre l'appareil et remplacer par le type correct.) s'affiche à la mise sous tension de l'appareil, et le MV-8800 ne fonctionne pas.

10. **Réinstallez la mémoire comme indiqué dans Testing the installed memory (p. 321).**

## Symbols

.A1P .....	M:73
.A1S .....	M:73
.A3P .....	M:73
.A3S .....	M:73
.BMP .....	M:285
.JPG .....	M:285
.PGM .....	M:73
.SND .....	M:73

## Numerics

16Grid .....	S:73
16Notes .....	S:73

## A

A (Envelope) .....	S:126
AC inlet .....	M:24, M:27
Accent Note .....	S:22
Accent Velocity .....	S:22
Active sensing .....	M:309
Adding	
audio track .....	M:160
MIDI track .....	M:151
Adjusting	
balance .....	M:207
tone .....	M:208
volume .....	M:207
Aftertouch (Patch) .....	S:120
AIFF	
import .....	M:65
save .....	M:120
Amp Envelope .....	M:53
Amp, Amplifier	
LFO .....	S:127, S:148
partial .....	M:53
Analog Feel .....	S:118
ANALOG INPUT	
MIC/LINE .....	M:23, M:27, M:83
PHONO .....	M:23, M:27, M:83
Analog input	
level .....	M:83
sensitivity .....	M:83
Analog Modeling Bass .....	M:217
Assign Type .....	S:125
ASSIGNABLE SLIDER button .....	M:19
Assignable sliders .....	M:296
Assigning	
C (control) knob .....	M:214
multiple samples .....	M:77, M:78
patch .....	M:75, M:89
pattern .....	M:144
sample .....	M:75
Attack .....	S:199
Attack Offset .....	S:118

Audio CD .....	M:227
import .....	M:70
playback .....	M:234
writing .....	M:232
Audio event .....	M:58
Audio phrase .....	M:52, M:54
copy .....	M:117
delete .....	M:119
load .....	M:80
make settings .....	M:111
play .....	M:300
quick assign .....	M:75, M:78
save .....	M:118
tempo setting .....	M:113
AUDIO PHRASES button .....	M:19
Audio track .....	M:58, M:258
add .....	M:160
audio event parameter .....	M:185
copy & insert .....	M:190
copy & paste .....	M:189
copy as new pattern .....	M:200
delete .....	M:169
direct recording .....	M:161
move .....	M:188
mute .....	M:133
realtime recording .....	M:163
recording .....	M:160
resample mix .....	M:162
sequence edit .....	M:171
solo .....	M:134
step recording .....	M:163, M:281
Auto Divide .....	S:210, S:222
Auto Emphasis .....	S:210
Auto Normalize .....	S:210
AUTO PUNCH button .....	M:21
Auto Punch In .....	S:16, S:19, S:21, S:101, S:103
Auto Punch Out .....	S:16, S:19, S:21, S:101, S:103
Auto Sum .....	S:27
Automating	
audio track .....	M:219
C (Control) knob .....	M:225
mixer channel .....	M:219
mute operation .....	M:221
Automation .....	M:219

## B

Back Step .....	S:62, S:63
Backing up project .....	M:241, M:292
Balance .....	M:207
Bank.H/L .....	S:12
BEAT indicator .....	M:22
Bend (Patch) .....	S:120
Bend Range Down .....	S:118
Bend Range Up .....	S:118
Bias .....	S:39, S:41, S:68
Bitmap .....	M:285
BPF .....	S:126, S:143

BPM  
 audio event ..... S:28  
 audio phrase ..... S:155  
 pattern ..... S:70, S:98, S:99  
 song ..... S:52, S:70, S:79, S:83  
 BPM Base Note ..... S:155, S:157  
 BPM Sync ..... S:28, S:156  
 BPM/TAP button ..... M:22  
 Buttons ..... M:253, M:319

## C

C (Control) knob ..... M:19, M:214, M:225  
 assign ..... M:214  
 automation ..... M:225  
 playback ..... M:226  
 recording operations ..... M:225  
 CD player ..... M:234  
 CD-R/RW disc eject button ..... M:25  
 CD-R/RW drive tray ..... M:25  
 Change continuous data ..... M:199  
 Change duration ..... M:193  
 Change velocity ..... M:192  
 Changing  
   color theme ..... M:282  
   drive ..... M:243  
   folder ..... M:244  
   MFX routing ..... M:215  
   tempo ..... M:138  
   time signature ..... M:138  
 Channel Aftertouch ..... M:150  
 Cho (Instruments part) ..... S:114  
 Chop ..... M:116  
 Chop Point ..... S:159  
 Chop Type ..... S:160  
 Chopping sample ..... M:76  
 Chord ..... M:157  
 Chorus ..... M:56  
 Chromatic ..... M:110  
 Click ..... M:252  
 CLIPBOARD ..... M:107, M:117  
 CLIPBOARD button ..... M:20  
 Coarse, Coarse Tune  
   audio event ..... S:28  
   audio phrase ..... S:156  
   partial ..... S:125  
   patch ..... S:118  
   SMT ..... S:142  
 Color Theme ..... M:282, S:184  
 Comment ..... S:80  
 Computer  
   connect ..... M:289  
   start communication ..... M:289  
   stop communication ..... M:294  
 Connecting  
   computer ..... M:289  
 Contrast knob ..... M:18  
 Control Change ..... M:150, M:296

Control Change Number ..... S:120  
 Control Channel ..... S:179  
 Control Number ..... S:182  
 Controller ..... M:51  
 Cooling fan vent ..... M:24  
 Copy & Insert ..... M:190  
 Copy & Paste ..... M:183  
 Copy as MIDI clip ..... M:200  
 Copy as new pattern ..... M:200  
 Copy From Current Song ..... S:84  
 Copy From Source Project ..... S:166  
 Copying  
   audio phrase ..... M:117  
   event ..... M:183, M:189  
   file ..... M:246, M:290  
   folder ..... M:246  
   part ..... M:93  
   partial ..... M:107  
   pattern ..... M:203  
   sequence ..... M:189  
   song ..... S:87  
 Count In ..... S:16, S:19, S:21, S:101, S:103  
 Create continuous data ..... M:198  
 Creating  
   event ..... M:182  
   folder ..... M:245  
   pattern ..... M:148  
   pattern track ..... M:164  
   project ..... M:239  
   song ..... M:146  
 Current effect ..... M:209  
 Current part ..... M:89  
 Cursor buttons ..... M:21  
 Cutoff ..... S:126, S:143  
 Cutoff KF ..... S:144  
 Cutoff Offset ..... S:118

## D

D (Envelope) ..... S:126  
 Data thin ..... M:195  
 DEC/INC buttons ..... M:21  
 Delay ..... M:56  
 Delay KF ..... S:147  
 Delay Time ..... S:147  
 Delay/Chorus  
   on/off ..... M:209  
   select ..... M:210  
 Delay/chorus library ..... M:60  
 DELETE button ..... M:20  
 Delete measure ..... M:175  
 Delete Patch ..... S:115  
 Delete Tracks ..... S:56  
 Deleting  
   audio phrase ..... M:119  
   file ..... M:248, M:293  
   folder ..... M:248  
   locate point ..... M:141  
   marker ..... M:142

- measure ..... M:175
  - partial ..... M:108
  - patch ..... M:101
  - project ..... M:237
  - sample ..... M:240
  - song ..... S:86
  - track ..... M:169
  - Depth Filter ..... S:144
  - Depth Pitch ..... S:144
  - Detune ..... S:147
  - Device ID ..... S:177
  - Digital Out Copy Protect ..... S:173
  - Digital Output Select ..... S:173
  - Direct Recording ..... M:161
  - Disc access indicator ..... M:25
  - Disk
    - format ..... M:249
    - name ..... M:250
  - DISK indicator ..... M:18
  - DISK/USB ..... M:269
  - DISK/USB button ..... M:19
  - DlyCho Send
    - audio phrase ..... S:237
    - audio track ..... S:14, S:235
    - AUX ..... S:237
    - input ..... S:237
    - instruments part ..... S:236
    - partial ..... S:125
  - Dotted note ..... M:202
  - Double-click ..... M:252
  - Drag ..... M:253
  - Drag&Drop ..... M:253
  - Drive
    - change ..... M:243
  - Drum ..... S:152, S:153
  - Drum Grid ..... M:158, S:73
  - Duration ..... S:62, S:73, S:74
- E**
- E.Grp, Excl Group, Excl.Grp
    - audio phrase ..... S:152, S:153, S:156
    - partial ..... S:125
  - EDIT ..... M:267
  - Editing
    - audio event parameter ..... M:185
    - Delay/Chorus ..... M:211
    - locate point ..... M:141
    - MFX ..... M:211
    - mute ..... M:223
    - note event ..... M:179
    - patch ..... M:95
    - pattern ..... M:167
    - pattern event ..... M:186
    - reverb ..... M:211
    - sample ..... M:121
    - sequence data ..... M:276
    - song ..... M:167
    - system exclusive message ..... M:184
    - track ..... M:169
  - Editing commands ..... M:187
  - Effect ..... M:51, M:209
    - load ..... M:81
    - on/off ..... M:209
    - parameters ..... M:211
    - save ..... M:213
    - select ..... M:210
    - store ..... M:212
  - EFFECTS button ..... M:19
  - Emergency disc eject hole ..... M:25
  - Emphasis ..... M:122
  - End Point
    - audio event ..... S:29
    - audio phrase ..... S:155, S:157
    - fade In ..... S:138
    - sample ..... S:128
    - truncate ..... S:136
  - ENTER button ..... M:21
  - EQ ..... M:208
    - EQ High Freq ..... S:238, S:239
    - EQ High Gain ..... S:238, S:239
    - EQ Low Freq ..... S:238, S:239
    - EQ Low Gain ..... S:238, S:239
    - EQ Mid Freq ..... S:238, S:239
    - EQ Mid Gain ..... S:238, S:239
    - EQ Mid Q ..... S:238, S:239
    - EQ Sw ..... S:238, S:239
  - Equalizer ..... M:208
  - Erase All Events ..... S:10, S:93
  - Erasing
    - event ..... M:183
    - pattern ..... M:203
  - Error Level ..... S:82
  - Event ..... M:58, S:68
    - view filter ..... M:201
  - Event erase ..... M:154
  - EVENT ERASE button ..... M:20
  - Event list
    - copy & paste ..... M:183
    - create ..... M:182
    - erase ..... M:183
  - Event list editing ..... M:181
  - EXIT button ..... M:18
  - Expanding
    - memory ..... M:323
  - External display ..... M:251, M:255
- F**
- F (function) buttons ..... M:18
  - Factory settings ..... M:322
  - Fade-out ..... M:129
  - File
    - copy ..... M:246, M:290
    - delete ..... M:248, M:293
    - move ..... M:247
    - name ..... M:245

Filter ..... M:53  
 LFO ..... S:127, S:148  
 Filter Envelope ..... M:53  
 Finding  
   zero cross ..... M:106  
 Fine, Fine Tune  
   audio event ..... S:28  
   audio phrase ..... S:156  
   partial ..... S:125  
   patch ..... S:118  
   SMT ..... S:142  
 Fix Quantize ..... S:69, S:88  
 FIXED VELOCITY button ..... M:20  
 Fixed Velocity function ..... M:37  
 Fixed Velocity Level ..... S:174  
 Folder  
   change ..... M:244  
   copy ..... M:246  
   create ..... M:245  
   delete ..... M:248  
   name ..... M:245  
 Folder structure ..... M:242  
 FOOT SWITCH ..... M:23  
 Foot Switch ..... M:27, M:319, M:320, S:175  
 Foot Switch Polarity ..... S:175  
 Formatting  
   disk ..... M:249, M:250  
 Function chart ..... M:313

## G

Gap Time ..... S:207, S:210, S:222  
 Gate ..... S:152, S:153  
 GR ..... S:199  
 Grid Resolution ..... S:17, S:102  
 Grid Velocity ..... S:73  
 Grounding terminal ..... M:23, M:27

## H

H Position ..... S:184  
 Hard disk  
   format ..... M:250  
 HD Format Protect ..... S:173  
 High Split ..... S:200  
 HOLD button ..... M:20  
 Hold function ..... M:38  
 HPF ..... S:126, S:143

## I

Image  
   import ..... M:285  
   recording ..... M:287  
   switch ..... M:286, M:287  
 IMPORT button ..... M:18  
 Importing  
   AIFF ..... M:65  
   audio CD ..... M:70

image ..... M:285  
 SMF ..... M:79  
 sound libraries ..... M:73  
 WAV ..... M:65  
 Initialize Part ..... S:115  
 Initialize Pattern ..... S:96  
 Initializing  
   part ..... M:94  
   pattern ..... M:203  
 Input ..... M:317  
 Input quantize ..... M:153  
 Input Quantize Type ..... S:17, S:19, S:21, S:102, S:104  
 Input Select ..... S:173, S:209  
 Insert Measure ..... M:174, S:64  
 Instrument ..... M:52, M:54, M:89  
   make settings ..... M:90  
 INSTRUMENTS button ..... M:19

## J

JPEG ..... M:285  
 Jump ..... S:60  
 JUMP button ..... M:22

## K

Keep Source Tracks ..... S:69  
 Key Sync ..... S:148  
 KF Point ..... S:143, S:145  
 Knob Mode ..... S:175  
 Knobs ..... M:254, M:320

## L

L1 ..... S:144, S:146  
 L2 ..... S:144, S:146  
 L3 (S) ..... S:144, S:146  
 L4 ..... S:144  
 LCD ..... M:18, M:251  
 Legato Switch ..... S:122  
 Length ..... S:65, S:99  
 Level KF ..... S:145  
 Level, Lev1  
   audio event ..... S:28  
   audio phrase ..... S:153, S:156, S:237  
   audio track ..... S:14, S:235  
   AUX ..... S:237  
   delay/chorus ..... S:237  
   input ..... S:237  
   instruments part ..... S:114, S:236  
   mastering tool kit ..... S:199  
   metronome ..... S:22  
   partial ..... S:125  
   reverb ..... S:237  
   sampling ..... S:209  
   SMT ..... S:141  
 LFO ..... M:53, S:127  
 List of samples ..... M:121

Loading		
audio phrases .....	M:80	
effect .....	M:81	
patch .....	M:100	
project .....	M:235	
song .....	M:206	
Local Switch .....	S:179	
Locate point		
delete .....	M:141	
edit .....	M:141	
move .....	M:140	
name .....	M:141	
set .....	M:140	
Locator .....	M:140, S:64, S:65	
LOCATOR button .....	M:22	
Loop End .....	S:48	
LOOP ON button .....	M:21	
Loop Point		
audio event .....	S:29	
audio phrase .....	S:155, S:157	
sample .....	S:128	
LOOP QUICK SET button .....	M:21	
Loop recording .....	M:155	
Loop Rest .....	S:101, S:103	
Loop Top .....	S:48	
Loop Tune .....	S:129	
Loop, Loop Mode		
audio event .....	S:29	
audio phrase .....	S:155, S:157	
sample .....	S:128	
Low Frequency Oscillator .....	M:53	
Low Split .....	S:200	
LPF .....	S:126, S:143	
<b>M</b>		
M (instruments part) .....	S:114	
Mac .....	M:291	
Magnify .....	S:39, S:40, S:68	
Make settings		
synchronization .....	M:303	
V-LINK .....	M:312	
Marker .....	M:142, S:64, S:65	
delete .....	M:142	
move .....	M:142	
set .....	M:142	
MARKER SET button .....	M:22	
Master .....	M:302	
Master output knob .....	M:18	
Master Tune .....	S:173	
MASTERING .....	M:270	
Mastering .....	M:230	
MASTERING button .....	M:19	
Mastering effect .....	M:230	
Mastering mode .....	M:61	
Mastering tool kit .....	M:56, M:230	
maximum polyphony .....	M:91	
MD-P1 .....	M:311	
Meas		
tempo track .....	S:52	
MEAS buttons .....	M:22	
Measure		
delete .....	M:175	
insert .....	M:174	
Memory		
expand .....	M:323	
test .....	M:321	
Menu Bar .....	M:253	
MENU button .....	M:18	
Merge tracks .....	M:170	
Message Type .....	S:183	
Metronome Mode .....	S:16, S:19, S:22, S:101, S:103	
MFX .....	M:56	
control .....	M:301	
on/off .....	M:209	
routing .....	M:215	
select .....	M:210	
MFX library .....	M:60	
MFX Rx Channel .....	S:178	
MIDI clip library .....	M:60	
copy as .....	M:200	
MIDI clock .....	M:304	
MIDI Clock Output .....	S:81, S:94	
MIDI IN .....	M:295	
MIDI indicator .....	M:18	
MIDI keyboard .....	M:297	
MIDI OUT .....	M:295	
MIDI sound module .....	M:295	
MIDI track .....	M:58, M:257	
add .....	M:151	
change continuous data .....	M:199	
change duration .....	M:193	
change velocity .....	M:192	
copy & insert .....	M:190	
copy & paste .....	M:189	
copy as MIDI clip .....	M:200	
copy as new pattern .....	M:200	
create continuous data .....	M:198	
data thin .....	M:195	
delete .....	M:169	
drum grid .....	M:158	
edit .....	M:277	
event erase .....	M:154	
event list .....	M:181	
input quantize .....	M:153	
loop recording .....	M:155	
merge .....	M:170	
move .....	M:188	
mute .....	M:133	
piano roll editing .....	M:177	
play quantize .....	M:136	
program change .....	M:137	
quantize .....	M:191	
realtime recording .....	M:152	
recording .....	M:150	
recording filter .....	M:154	
sequence edit .....	M:171	
shift timing .....	M:194	

solo ..... M:134  
 split notes ..... M:197  
 step recording ..... M:156, M:280  
 transpose ..... M:196  
 MIDI, MIDI Output ..... M:24, M:295, S:11, S:50, S:54  
 Mixdown ..... M:228  
   pattern ..... M:228  
   song ..... M:228  
 Mixdown mode ..... M:61, M:228  
   enter ..... M:228  
   exit ..... M:228  
 Mixer ..... M:51, M:207  
 MIXER button ..... M:19  
 Mixer channel ..... M:219  
 Mixer operation  
   playback ..... M:220  
   recording ..... M:219  
 MIXER/EFFECTS ..... M:268  
 MMC ..... M:307  
 MMC Mode ..... S:81, S:94  
 MMC Output ..... S:81, S:94  
 Mode Message ..... M:150  
 Modulation ..... S:120  
 Mono Mode ..... S:122  
 MOUSE ..... M:24  
 Mouse ..... M:251, M:252  
 Mouse Pointer Speed ..... S:184  
 Move ..... M:247  
 Moving  
   event ..... M:188  
   file ..... M:247  
   marker ..... M:142  
   sequence ..... M:188  
 MTC ..... M:306  
 MTC Error Level ..... S:95  
 MTC Frame Rate ..... S:81, S:94  
 MTC Offset Time ..... S:95  
 MTC Output ..... S:82, S:95  
 MTK ..... M:56  
 MTK (mastering tool kit) library ..... M:60  
 Multi Timbre Sampler Mode ..... M:298, S:177  
   limitation ..... M:299  
 multi-effect ..... M:56  
 MULTILEVEL button ..... M:20  
 Multilevel function ..... M:37  
 Multitimbre ..... M:298  
 Mute  
   audio track ..... M:133, S:235  
   edit ..... M:223  
   instruments part ..... S:236  
   MIDI track ..... M:133  
   pattern track ..... M:133  
 Mute Control ..... S:11, S:14, S:15  
 Mute Control Track ..... M:58, S:71, S:77, S:79, S:99  
 Mute operation  
   recording ..... M:221  
 Mute operations  
   playback ..... M:222

## N

Name editor ..... M:254  
 Naming  
   disk ..... M:250  
   file ..... M:245  
   folder ..... M:245  
   locate point ..... M:141  
   pad bank ..... M:37  
   partial ..... M:107  
   patch ..... M:97  
   project ..... M:236  
 Normal Note ..... S:22  
 Normal Velocity ..... S:22  
 Normalize ..... M:123, S:211  
 Note ..... M:150  
   dotted note ..... M:202  
 Note Mode ..... S:180  
 Note Range ..... S:38, S:43, S:66  
 Numeric keys ..... M:21  
 Numerical boxes ..... M:254

## O

Offset Time ..... S:82  
 One Shot ..... S:125  
 Operating modes ..... M:251  
 Operating the wheel ..... M:253  
 Org Key, Original Key ..... S:131, S:211  
 OUTPUT  
   DIGITAL ..... M:23, M:317  
   MASTER ..... M:23  
   PHONES ..... M:23  
 Output, Output Assign  
   audio phrase ..... S:237  
   audio track ..... S:14, S:50, S:55, S:235  
   AUX ..... S:237  
   Instruments part ..... S:114  
   instruments part ..... S:236  
   metronome ..... S:22  
   MIDI track ..... S:11, S:50, S:54  
   partial ..... S:125  
 Overall tuning ..... M:317

## P

Pad Aftertouch Sens ..... S:174  
 Pad Aftertouch Type ..... S:174  
 Pad bank  
   naming ..... M:37  
   switching ..... M:36  
 PAD BANKS button ..... M:20  
 Pad Play ..... S:155  
 Pad Roll Interval ..... S:174  
 Pad Sens ..... S:174  
 Pad Trigger Threshold ..... S:174  
 Pad Tx Channel ..... S:177  
 Pad Velocity ..... S:73, S:74



- Pan
  - audio phrase ..... S:237
  - audio track ..... S:14, S:235
  - input ..... S:237
  - instruments part ..... S:114, S:236
  - LFO ..... S:127, S:148
  - partial ..... S:125
  - SMT ..... S:141
- Part
  - assign ..... M:89
  - copy ..... M:93
  - initialize ..... M:94
- Partial ..... M:53
  - assignment ..... M:109
  - copy ..... M:107
  - delete ..... M:108
  - make settings ..... M:102
  - name ..... M:107
- Patch ..... M:52
  - delete ..... M:101
  - load ..... M:100
  - make settings ..... M:95
  - Name ..... M:97
  - quick assign ..... M:77
  - save ..... M:99
- patch
  - quick assign ..... M:75, M:76
- Patch library ..... M:60
  - load ..... M:98
  - resist ..... M:97
- PATTERN ..... M:265
- Pattern
  - assign ..... M:144
  - copy ..... M:203
  - create new ..... M:148
  - edit ..... M:167
  - erase ..... M:203
  - initialize ..... M:203
  - length ..... M:149
  - mixdown ..... M:228
  - name ..... M:149
  - paste ..... M:176
  - recording ..... M:145
  - save as SMF ..... M:204
  - select ..... M:168
  - tempo ..... M:149
- PATTERN button ..... M:19
- Pattern event ..... M:58
- Pattern Length ..... S:101, S:103
- Pattern mode ..... M:61
- Pattern track ..... M:58
  - copy & insert ..... M:190
  - copy & paste ..... M:189
  - create ..... M:164
  - delete ..... M:169
  - move ..... M:188
  - mute ..... M:133
  - pattern event parameter ..... M:186
  - realtime recording ..... M:165
  - recording ..... M:164
  - sequence edit ..... M:171
  - solo ..... M:134
  - step recording ..... M:165, M:281
- Patterns ..... M:57
- PHONE knob ..... M:18
- Piano roll edit
  - copy & insert ..... M:190
  - copy & paste ..... M:189
  - move ..... M:188
- Piano Roll Editing ..... M:177
- Pitch (LFO) ..... S:127, S:148
- Pitch Bend ..... M:150
- Pitch KF ..... S:142
- Pix Jam ..... M:285
- PLAY button ..... M:22
- Play Mode ..... S:153
- Play Quantize ..... M:136
- Playback
  - C (Control) knob operations ..... M:226
  - mixer operation ..... M:220
  - mute operation ..... M:222
- Playing
  - audio CD ..... M:234
  - pattern ..... M:143
- Point ..... M:252
- Polarity ..... M:319
- Poly Aftertouch ..... M:150
- Portamento Mode ..... S:123
- Portamento Start Pitch ..... S:123
- Portamento Switch ..... S:122
- Portamento Time ..... S:123
- Portamento Type ..... S:123
- POWER ON switch ..... M:24, M:28
- Power Up Mode ..... S:173
- PR-50 ..... M:311
- Pre Emphasis ..... S:222
- Pre Sample Time ..... S:209
- pre-installed patches
  - load ..... M:63
- PREVIEW FROM button ..... M:21
- Preview Length ..... S:173
- PREVIEW TO button ..... M:21
- Prog ..... S:11
- Program Change ..... M:137, M:150
- PROJECT ..... M:264
- Project ..... M:59
  - back up ..... M:241, M:292
  - create ..... M:239
  - delete ..... M:237
  - load ..... M:235
  - name ..... M:236
  - protect ..... M:236
  - restore ..... M:241
  - save ..... M:238
  - save as new ..... M:238
- PROJECT button ..... M:19
- Protect ..... M:236

Protecting  
   project ..... M:236  
 Punch In ..... S:49  
 Punch Out ..... S:49

## Q

Quality Adjust ..... S:135  
 Quantize  
   piano roll edit ..... M:191  
   sequence edit ..... M:191  
 Quantize Resolution ..... S:17  
 Quantize Type  
   play quantize ..... S:12  
   quantize ..... S:38  
 QUICK EDIT button ..... M:20  
 QUICK Loop Length ..... S:48  
 Quick region ..... M:173

## R

R (Envelope) ..... S:126  
 Rate  
   input quantize ..... S:17, S:102  
   LFO ..... S:127, S:147  
   play quantize ..... S:12  
   quantize ..... S:38  
 Ratio ..... S:199  
 Realtime recording  
   audio track ..... M:163  
   MIDI track ..... M:152  
   pattern track ..... M:165  
 REC button ..... M:22  
 Rec Mode  
   audio track ..... S:19, S:103  
   MIDI track ..... S:16, S:101  
 Recording  
   audio track ..... M:160  
   C (Control) knob operation ..... M:225  
   image changes ..... M:287  
   MIDI track ..... M:150  
   mixer operation ..... M:219  
   mute operation ..... M:221  
   pattern ..... M:145  
   pattern track ..... M:164  
   song ..... M:145  
 Recording filter ..... M:154  
 Recording parameter  
   audio track ..... S:19, S:103  
   drum grid ..... S:74  
   MIDI track ..... S:16, S:101  
   mute control track ..... S:21  
   pattern track ..... S:20  
 Release ..... S:199  
 Release Offset ..... S:118  
 Replacing  
   sample ..... M:114  
 Resample Mix ..... M:162  
 Re-sampling ..... M:88  
 Reso, Resonance ..... S:126, S:143

Resolution  
   play quantize ..... S:12, S:51  
   quantize ..... S:38  
 Resonance Offset ..... S:118  
 Rest ..... M:157, S:62, S:63  
 Restoring  
   project ..... M:241  
 Retrigger ..... S:122  
 Rev, Rev Send, Reverb Send  
   audio phrase ..... S:237  
   audio track ..... S:14, S:235  
   AUX ..... S:237  
   delay/chorus ..... S:237  
   input ..... S:237  
   Instruments part ..... S:114  
   instruments part ..... S:236  
   partial ..... S:125  
 Reverb ..... M:56  
   on/off ..... M:209  
   select ..... M:210  
 Reverb library ..... M:60  
 Reverse  
   audio event ..... S:29  
   audio phrase ..... S:156, S:157  
 Rhythm-machine style ..... M:158  
 Right-click ..... M:259, M:261, M:262  
 ROLL button ..... M:20  
 Roll function ..... M:38  
 Routing ..... S:229  
 Rx Channel ..... S:180  
 Rx Select ..... S:180  
 Rx Sw ..... S:180

## S

S (Envelope) ..... S:126  
 Sample ..... M:52  
   delete ..... M:240  
   edit ..... M:121  
   emphasis ..... M:122  
   fade-in ..... M:128  
   fade-out ..... M:129  
   make settings ..... M:105  
   normalize ..... M:123  
   save as AIFF ..... M:130  
   save as WAV ..... M:130  
   set mono ..... M:127  
   time stretch ..... M:124  
   truncate ..... M:125  
 Sample Mix Table ..... M:53  
 Sample Type ..... S:19, S:103, S:209  
 Sampled result  
   discard ..... M:87  
 SAMPLER ..... M:268  
 Sampler ..... M:51  
 Sampler Output Gain ..... S:173  
 Sampling ..... M:83  
   apply effect ..... M:88  
   initial settings ..... M:83  
   parameters ..... M:84

SAMPLING button .....	M:18	SONG .....	M:265
Save As User Template .....	S:10	Song	
Saving		copy .....	S:87
AIFF .....	M:120	create new .....	M:146
audio phrases .....	M:118	delete .....	S:86
Delay/Chorus .....	M:213	edit .....	M:167
effect .....	M:213	load .....	M:206
MFX .....	M:213	mixdown .....	M:228
patch .....	M:99	recording .....	M:145
pattern .....	M:204	save as SMF .....	M:204
project .....	M:238	select .....	M:167
reverb .....	M:213	SONG button .....	6Vut...tTJ 0 -
sample .....	M:130	save as STJ T* 0.258 Twks STJ 2wn .....	1 (12994).4(.....3x2.3( )230.6
song .....	M:204		
user track template .....	M:147		
WAV .....	M:120		
Screen Saver Time .....	S:184		
Screen Saver Type .....	S:184		
Selecting			
effect .....	M:210		
pattern .....	M:168		
region .....	M:173		
region (Piano roll editing) .....	M:180		
song .....	M:167		
Sens (Patch) .....	S:120		
SENS knobs .....	M:18, M:83		
SEQUENCE .....	M:266		
Sequence edit			
copy & insert .....	M:190		
copy & paste .....	M:189		
move .....	M:188		
quantize .....	M:191		
Sequence editing .....	M:171		
Sequencer .....	M:51, M:131, M:302		
Set Chroma .....	S:124		
Set mono .....	M:127		
Setting			
effect parameters .....	M:211		
marker .....	M:142		
Shift All Notes .....	S:37		
Shift All Tracks .....	S:37		
SHIFT button .....	M:21		
Shift Lock .....	S:175		
Shift timing .....	M:194		
Shuffle Resolution .....	S:17, S:102		
SHUTDOWN button .....	M:18		
Slave .....	M:304		
Slider Mode .....	S:175		
Slider1–8 .....	S:179		
Sliders .....	M:19, M:254, M:296, M:319, M:320		
SMF .....	M:204		
import .....	M:79		
SMT .....	M:53, S:125		
SMT Control Select .....	S:120		
SMT Velocity Control .....	S:141		
Solo			
audio track .....	M:134		
MIDI track .....	M:134		
pattern track .....	M:134		

System exclusive ..... M:150, M:184  
 System information ..... M:321

## T

T1 (A) ..... S:144, S:146  
 T2 ..... S:144, S:146  
 T3 (D) ..... S:144, S:146  
 T4 (R) ..... S:144, S:146  
 Tap ..... S:70, S:98  
 Tap function ..... M:138  
 Tap Resolution ..... S:70, S:98, S:176  
 Tap Tempo ..... S:175  
 Template  
   play quantize ..... S:12  
   quantize ..... S:38  
 Tempo  
   add ..... M:139  
   change ..... M:138  
 Tempo track ..... M:58, M:139, S:64, S:65, S:79  
 Testing  
   memory ..... M:321  
 Threshold ..... S:199  
 Tie ..... M:157, S:62, S:63  
 Time KF ..... S:144, S:145  
 Time Signature ..... S:52, S:64, S:79, S:83, S:99  
   add ..... M:139  
 Time Stretch ..... M:124  
 Tone ..... M:208  
 TOP button ..... M:22  
 Track Bank ..... S:75, S:76  
 Track Layout ..... S:83  
 Track Mute ..... S:75  
 Track parameter  
   audio track ..... S:14  
   MIDI track ..... S:11  
   pattern track ..... S:15  
 Track Solo ..... S:76  
 Transpose ..... M:196, S:43  
 Trigger ..... S:152, S:153  
 Truncate ..... M:125, S:211  
 Tune Request ..... M:150  
 Tx Active Sensing ..... S:177  
 Type  
   Filter ..... S:126, S:143  
   play quantize ..... S:51

## U

Undo/Redo ..... M:166  
 UNDO/REDO button ..... M:18  
 USB ..... M:23, M:289  
 Use Pattern Tempo ..... S:98  
 User track template ..... M:147  
   save ..... M:147  
   use ..... M:147

## V

V Position ..... S:184  
 VALUE dial ..... M:21  
 Velo Curve Sens ..... S:143, S:145  
 Velo Curve Type ..... S:143, S:145  
 Velo Sens T1 (A) ..... S:146  
 Velo Sens T4 (R) ..... S:146  
 Velo, Velocity  
   audio phrase ..... S:153  
   play quantize ..... S:13, S:51  
   quantize ..... S:38  
   step recording ..... S:62  
 Velocity Control ..... S:156  
 VELOCITY PADS ..... M:20  
 Velocity pads ..... M:35  
   fixed velocity ..... M:37  
   hold ..... M:38  
   image ..... M:286  
   multilevel function ..... M:37  
   mute ..... M:135  
   play pattern ..... M:143  
   roll ..... M:38  
   solo ..... M:135  
 Velocity Range FadeL ..... S:142  
 Velocity Range FadeU ..... S:142  
 Velocity Range Lower ..... S:142  
 Velocity Range Upper ..... S:142  
 Velocity Sens Filter ..... S:144  
 Velocity Sens Offset ..... S:118  
 Velocity Sens T1 (A) ..... S:144  
 Velocity Sens T4 (R) ..... S:144  
 VGA ..... M:251  
 VGA OUT ..... M:24  
 VGA Refresh Rate ..... S:184  
 View filter ..... M:201  
 V-LINK ..... M:311  
   function chart ..... M:313  
   make settings ..... M:312  
   master ..... M:312  
   on/off ..... M:312  
   slave ..... M:314  
 V-LINK button ..... M:18  
 Voice Priority ..... S:119  
 Voice Reserve ..... M:91  
 Volume ..... M:207  
 Volume Label ..... S:193  
 VoRsv ..... S:114

## W

WAV  
   import ..... M:65  
   save ..... M:120  
 Wave Form ..... S:147  
 Waveform display  
   zoom-out ..... M:34







For EU Countries

This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

For the USA

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.  
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

## NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

## AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For the USA

## DECLARATION OF CONFORMITY Compliance Information Statement

Model Name : MV-8800  
Type of Equipment : PRODUCTION STUDIO  
Responsible Party : Roland Corporation U.S.  
Address : 5100 S. Eastern Avenue, Los Angeles, CA 90040-2938, U. S. A.  
Telephone : (323) 890 3700



This product must be disposed of separately  
at your local waste recycling centre.  
Do not disp

## ■ Copyright

- Unauthorized recording, distribution, sale, lending, public performance, broadcasting, or the like, in whole or in part, of a work (musical composition, video, broadcast, public performance, or the like) whose copyright is held by a third party is prohibited by law.
- This product can be used to record or duplicate audio or visual material without being limited by certain technological copy-protection measures. This is due to the fact that this product is intended to be used for the purpose of producing original music or video material, and is therefore designed so that material that does not infringe copyrights belonging to others (for example, your own original works) can be recorded or duplicated freely.
- Do not use this unit for purposes that could infringe on a copyright held by a third party. Roland assumes no responsibility whatsoever with regard to any infringements of third-party copyrights arising through your use of this unit.

## ■ About the License Agreement

- The MV-8800 and its CD-R capability are designed to allow you to reproduce material to which you have copyright, or material which the copyright owner has granted you permission to copy. Accordingly, reproduction of Music CD or other copyrighted material without permission of the copyright owner avoiding technical prohibiting features of second-generation and later copying like SCMS or others constitutes copyright infringement and may incur penalties even in case such reproduction is for your own personal use and enjoyment (private use). Consult a copyright specialist or special publications for more detailed information on obtaining such permission from copyright holders.

## ■ Disclaimer of liability

- Roland will take no responsibility for any “direct damages,” “consequential damages,” or “any other damages” which may result from your use of the MV-8800. These damages may include but are not limited to the following events which can occur when using the MV-8800.
  - Any loss of profit that may occur to you
  - Permanent loss of your music or data
  - Inability to continue using the MV-8800 itself or a connected device



\* 0 4 3 4 8 3 9 0 - 0 2 \*

04348390

06-11-2N